# VOGUE

ADVANCE
RETAIL
TRADE
EDITION

Ready-to-wear Collections
Part II

Vogue Designs
for
Dressmaking

September 15, 1916
Price 35 Cents 40 Cents In Canada
Incorporating Vanity Fair

# 'BOTANY' BRAND FABRICS

## the guess goes out of buying!

This lady in red has had a happy experience in shopping. She's just learned about the new "Botany" label. Like her, you too will stop and consider what wonderful news it is! "Botany" Brand Fabrics teamed up with the finest names in fashion.
You can now buy clothes for every occasion with the name of the style creator on the same label with the fabric maker —the fashion source plus the famous "Botany" Brand.
A guarantee of—fabric quality —style correctness—fine workmanship —sound value
It takes the guess out of buying — marks the beginning of a new era in fashion.
At fine stores everywhere.

**BOTANY WORSTED MILLS, Passaic, N. J.**
Worsted and Woolens for Women's, Children's and Men's Wear
No-Dye-Lot Knitting Yarns • †Certified Fabrics
The "Botany" Brand Tie, Robe, "500" Suit
Men's Sportswear • Lanolin Cosmetics

•the fabric comes first•

†Certified by Botany Laboratories Copyright 1946 by Botany Worsted Mills *"BOTANY" is a trade mark of Botany Worsted Mills, registered in the U. S. Patent Office.

# *How to use this issue of*

# VOGUE

## *Evening Fashions*

Vogue gives rules of thumb for evenings out...shows fashions for all shades of evening formality.

Present your own collection of evening fashions in a front of windows highlighting degrees of formality.

In a window with a male mannequin dressed in a white tie, show fashions for white tie occasions. See Vogue pages 187, 189, 190. Use this theme in a second window featuring evening dresses for black tie occasions...narrow slashed dresses with bareness, gloves to crush up above the elbow (pages 188, 191).

In a third window of the series—show your prettiest short dresses with a male mannequin wearing everyday tie. See the coat-dress on page 192, the twelve shades of black on pages 218 and 219, the young evening things on page 242.

Show worldly dinner dresses for after-dark, after thirty, as Vogue does on pages 204 and 205.

## *Plaids*

*Vogue says: "Have one very bold plaid coat"* (pages 228-229). Plaid coats, this year, are city-planned when they are cut with smooth restraint. With bold plaid fashions, accessories are quiet. But, *Vogue says: "Plaid accessories are fashion pepper—to be taken in just a dash."* In a newspaper advertisement and front of windows, show your *boldest plaid coats* with quiet accessories...show your *boldest plaid accessories* with quiet-coloured coats and suits.

## *Black Dresses*

*Vogue says: "Black dress—any day, any hour"* (pages 218-219). The doted "little black dress" this year becomes an example-in-line of each new cut and design: down-deep scooped neckline, push-up collar, full-blown sleeve, bloused back. Advertise and display your own black dresses, now. Fashions of the moment for summer-into-autumn transition.

## *Suits*

*Vogue says: "First into town...early jerseys, wool checks"* (pages 216-217). Suits for wear now, and later under furs. *Vogue says: "The long torso line"* (pages 194-195). The figure close line of knuckle-length jackets, stem-slim skirts. Follow the figure line in displays of suits that go from autumn into winter. See on pages 240 and 241 the Little Princess look of *city-day ermine,* precious white accessory to simple dark suits.

## *London Collections*

*Vogue reports the London Couture Collections* (pages 232-237). The collections offer a refreshing new fashion point-of-view. Some fashions will be reproduced in America.

## *Junior Fashions*

*Vogue says: "Juniors travel young, travel light"* and shows on page 242 six fashions for any young weekend wardrobe. An interchangeable, whittled-down, packable capsule of a wardrobe to supplement with fashions like those shown in Vogue, pages 243 to 245.

***RELEASE DATES for material in this issue: September 24th, East of the Mississippi—October 1st, West of the Mississippi. For other information, write or wire Vogue Merchandising Service***

TRADE EDITION SUBSCRIPTIONS
2 YEARS (48 ISSUES) $9.00
WRITE FOR QUANTITY RATES
SEPTEMBER 15, 1946

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# To sell fashion, quote

# VOGUE

**Use these Quotations** in your advertising or on your own window or departmental cards

**Release Dates:** September 24th, East of the Mississippi—October 1st, West of the Mississippi

### *Dinner and Evening Clothes*

VOGUE SAYS: "Wear a lace-topped dinner dress"
VOGUE SAYS: "Dinner dress: shirt-waist simple"
VOGUE SAYS: "Floating skirt: evening tradition"
VOGUE SAYS: "Pailletted tulle ball dress"
VOGUE SAYS: "Empire yellow evening dress"
VOGUE SAYS: "Dinner length jersey suit"

### *Black Dresses*

VOGUE SAYS: "Little black dress for everywhere"
VOGUE SAYS: "Black dress, after sundown"
VOGUE SAYS: "Down-deep neckline on a black dress"
VOGUE SAYS: "Rhinestone-buttoned black dress"
VOGUE SAYS: "Black dress: rounded line"
VOGUE SAYS: "Black dress goes hooded"
VOGUE SAYS: "Black suit: around the clock"
VOGUE SAYS: "Black crêpe late-day dress"
VOGUE SAYS: "Briefly peplumed black dress"
VOGUE SAYS: "Little black dress: day to dinner"
VOGUE SAYS: "High-throated black dress"

### *Plaid Coats and Accessories*

VOGUE SAYS: "Bold plaid: coat excitement"
VOGUE SAYS: "Huge plaids are city planned"
VOGUE SAYS: "Big plaid...study in outsize"
VOGUE SAYS: "Huge plaids are news"
VOGUE SAYS: "Big plaid coat, little waisted"
VOGUE SAYS: "Plaid accessories: fashion pepper"
VOGUE SAYS: "Plaid gloves...a discovery"
VOGUE SAYS: "Plaid vest, handsome"
VOGUE SAYS: "Plaid shoes flavour a dark suit"
VOGUE SAYS: "Plaid umbrella: dark suit accent"
VOGUE SAYS: "Bright plaid hat for a sober coat"

### *Suits*

VOGUE SAYS: "Wool jersey: first autumn suit"
VOGUE SAYS: "Squarely tailored autumn suit"
VOGUE SAYS: "Suit check, sharp black on white"
VOGUE SAYS: "New: sleeveless jumper suit"
VOGUE SAYS: "Your suit: long jacket, lean skirt"
VOGUE SAYS: "Wool jersey now, later under fur"

### *Ermine Accessories*

VOGUE SAYS: "City-day ermine"
VOGUE SAYS: "Ermine comes to daylight"
VOGUE SAYS: "White ermine on a dark wool suit"

### *Junior Fashions*

VOGUE SAYS: "Brown tweed to come and go in"
VOGUE SAYS: "Ginger and black for a Junior suit"
VOGUE SAYS: "Striped wool jacket—Junior extra"
VOGUE SAYS: "Young cut-out blouse for cocktails"
VOGUE SAYS: "Strapless dress: young for dancing"
VOGUE SAYS: "Black for young evenings"
VOGUE SAYS: "Grey flannel: young for day"
VOGUE SAYS: "Daytime red and navy"
VOGUE SAYS: "Wear a black wool hood"
VOGUE SAYS: "Dresses have a whittled-down look"
VOGUE SAYS: "Junior midriffs are snug"

**These new "Vogue Says" cards may be ordered without charge!**

VOGUE SAYS: "Long dresses belong again"
☐ window cards ☐ floor cards

VOGUE SAYS: "Black dress—any day, any hour"
☐ window cards ☐ floor cards

VOGUE SAYS: "Have one very bold plaid coat"
☐ window cards ☐ floor cards

VOGUE SAYS: "Plaid accessories"
☐ window cards ☐ counter cards

VOGUE SAYS: "Suit line, long torso line"
☐ window cards ☐ floor cards

VOGUE SAYS: "Juniors mix clothes to taste"
☐ window cards ☐ floor cards

**Check the number of each card wanted and mail this coupon:** *(9/15)*

Name.....

Store Name.....

Address.....

Vogue Merchandising Service
420 Lexington Avenue, N. Y. 17, N. Y.

ON THE PLAZA

ON THE PLAZA

BERGDORF GOODMAN

ON THE PLAZA

ON THE PLAZA

*A Bergdorf Goodman design from the Fall Made-to-order Collection. Black wool gem, moulded facets circle the jacket, the skirt, in a new silhouette-setting.*

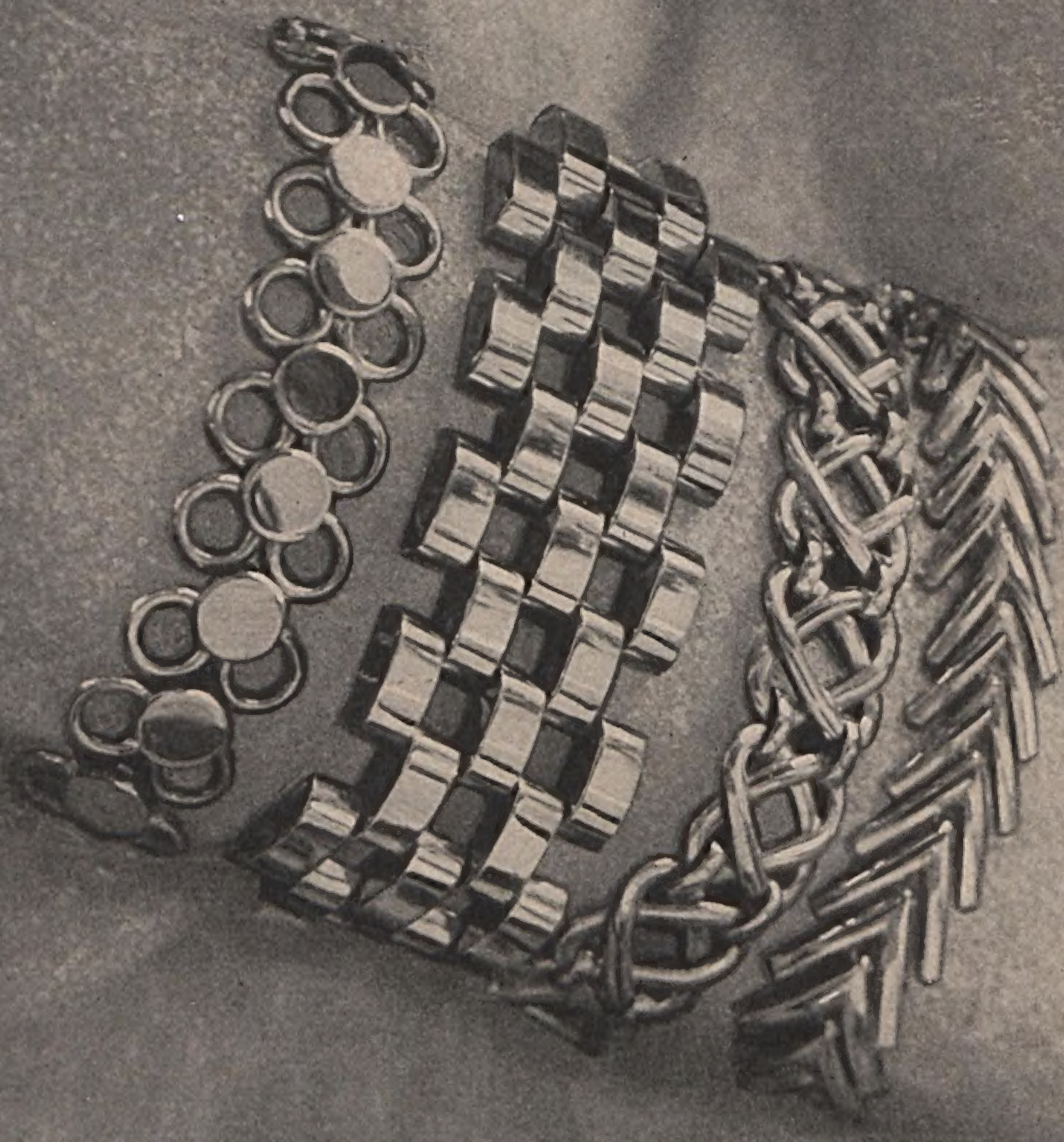
ON THE PLAZA • NEW YORK 19

BERGDORF GOODMAN

5TH AVENUE AT 58TH STREET

# bergé

modern jewels in the great Paris tradition, for instance, these bracelets executed with all the flair of real jeweler pieces 24 Kt. gold plated



HERBERT AND POHS • 392 FIFTH AVENUE • NEW YORK



VOGUE
September 15, 1946

VOGUE incorporating Vanity Fair is published semi-monthly except June and July when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscription $6.00 a year in U. S. A.

Vol. 108, No. 5
Whole No. 1771

# Bonwit Teller New York

Photographed by Avedon at the St. Regis Roof

*Black Tulip - new costume suit by Louise Barnes Gallagher*

*Designers' Salon, Sixth Floor*

# A Quartet of Bendel Blouse Exclusives

## ...designed to endow suits and skirts with patrician grace.

*From left to right: suave-mannered, custom-finished Bendel Original of white rayon satin with sleeves that fall capriciously from melon-roundness to skin-tight cuffs. $75*

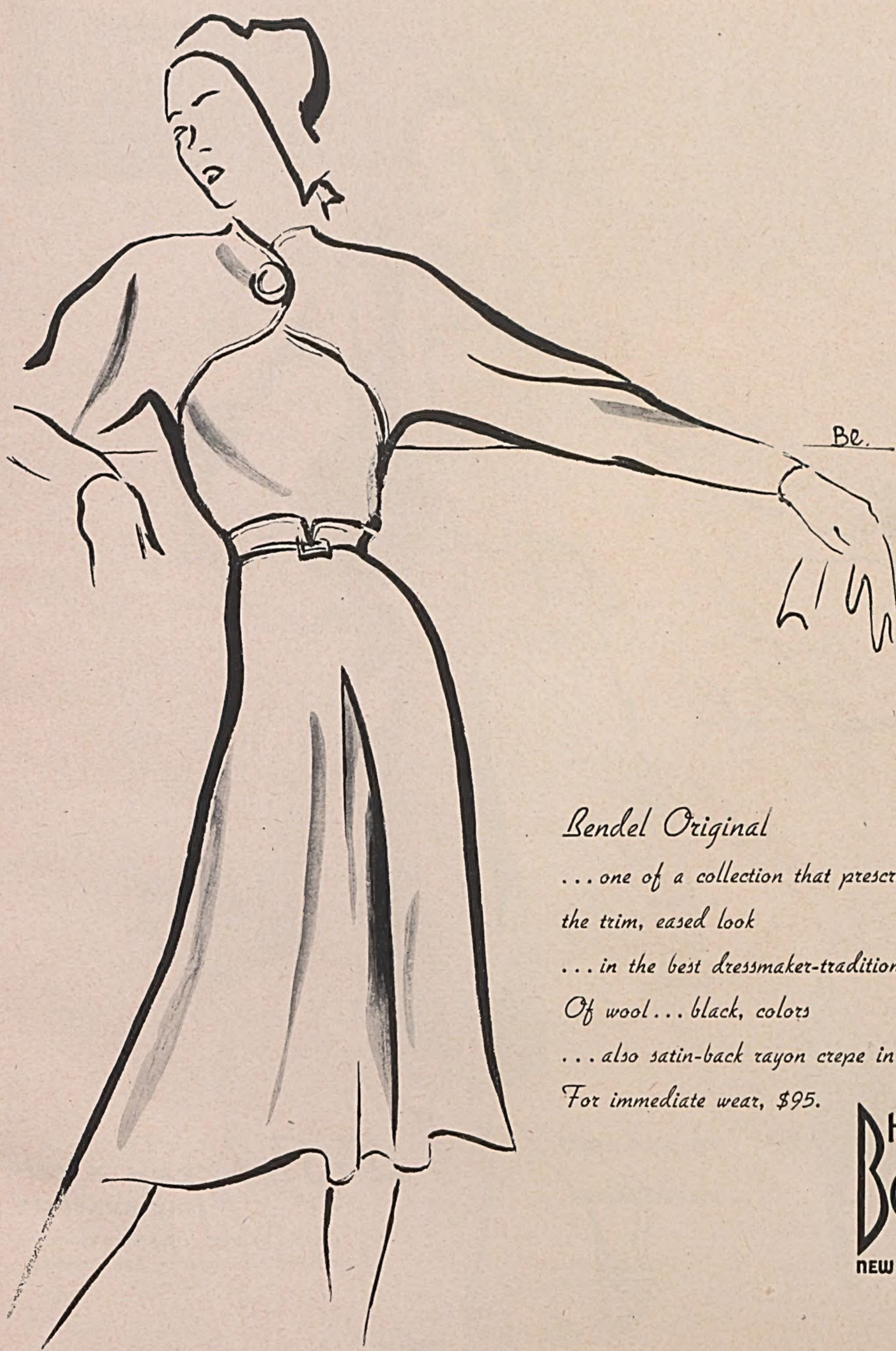
*Pure Silk Print... diminutive motifs on red, blue, brown and green backgrounds ...dextrously detailed with a thought to youth. $59.75*

*Pure Silk with a series of "talking points." In white. $59.75*

*Rayon jersey Bendel Original... authoritative shoulders, magnificent sleeves held in by a severe little wrist-cuff. Black, brown, gray, rust, $37.50*

Henri Bendel

10 WEST 57
NEW YORK 19 NY




*Bendel Original*

*. . . one of a collection that prescribes*
*the trim, eased look*
*. . . in the best dressmaker-tradition.*
*Of wool . . . black, colors*
*. . . also satin-back rayon crepe in navy and black.*
*For immediate wear, $95.*

Henri
Bendel
10 WEST 57
NEW YORK 19 NY

that ayres look–
L. S. Ayres & co.
INDIANAPOLIS
Costume by Bruno of Spectator Sports
Hat and Accessories by John-Frederics

B. ALTMAN & CO.
Fifth Avenue New York

# Urbanite's Shooting Star

DESIGNED BY

JAMES KEAN

**BALENCIAGA**
10 AVENUE GEORGE V, PARIS

designed a coat for us and here you see it translated into just about the neatest suit in town. For it, Weiner used Miron's satiny Victorian gabardine and it obligingly buttons high or unbuttons low, according to your mood. Bottle green, burgundy, chablis, ginger, gray, black or brown . . . $69.95. Misses' sizes, Fourth Floor.

FIFTH AVENUE AT 36th ST., NEW YORK 18 • FULTON AND BRIDGE STS., BROOKLYN 1 • 200 NORTH MICHIGAN AVENUE, CHICAGO 1

***Two famous fragrances, in superb new decanters***

Bouquet LENTHÉRIC

THE DAYTIME FRAGRANCE

Copyright 1946 • Lenthéric, Inc.

The new look is Golden
Dress and fabric colors by Adele Simpson;
Jewels by John Rubel

The Golden Look is the look you'll want this autumn. It's a completely new trend in make-up. DuBarry makes it your own exciting triumph with these shades in DuBarry Face Powder and Lipstick.

For it, your skin is all creamy, glowing gold. Your lips a softer, lighter red. The whole effect has the same lucent goldness so disturbingly beautiful in the great Renaissance portraits.

Try it against the quietly intense colors you'll be wearing this autumn...colors like these from Adele Simpson's new collection. See how much the golden dream girl it will make you look!

DuBarry

BEAUTY PREPARATIONS

NEW YORK Richard Hudnut PARIS

Jo Copeland of PATTULLO crystalizes the elegance of the autumn scene in an exclamation point of a dress that depends on fluid fabric for much of its drama. Her fabric selection: Chardon satin, one of the many unusual fabrics loomed by Stonecutter to provide a source of inspiration for America's great designers.
Stonecutter
FABRICS OF DISTINCTION
STONECUTTER MILLS CORPORATION
450 Seventh Ave., New York 1, N. Y.
Mills at Spindale, North Carolina
Saks Fifth Avenue • Rancocroft, San Francisco • Neiman Marcus, Dallas

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT

# SAKS FIFTH AVENUE

*... when you think of fine shoes!*

**The Julianellis cut a new "closed toe" silhouette to make your feet look slender . . . elegant. In pitch black suede from the Shoe Salon, Fourth Floor.**

# Peck and Peck

**Black with a wonderful whoosh of sequins...**

A shining dress, a happy dress, narrow and black in HOUSE OF BURGESS rayon crepe with a flash of sequin-and-bead embroidery across one shoulder... a Peck & Peck exclusive, we're proud to say. Sizes 10 to 18, 29.95.

NEW YORK • BOSTON • CHICAGO • CLEVELAND • DETROIT • HARTFORD • MILWAUKEE • MINNEAPOLIS • PHILADELPHIA • PROVIDENCE • ST. LOUIS • ST. PAUL

Sketched at the Atlanta Biltmore

Hat by Mme. Reine

Pattullo's formal cutaway suit
with double peplum.
From our collection of fine
fall suits.

RICH'S Atlanta

*A Ben Reig original, designed by Omar Kiam—with fluid lines—effective detail.*

*Rich burnt almond coloring in sheer, soft, antelope rayon jersey.*

The Halle Bros. Co.

*Canton, Ohio* • CLEVELAND • *Erie, Penna.*

NEW FALL SUIT-DRESS BY ANNA MILLER IN PITCH BLACK WOOL, SCARF-DRAPED IN BRILLIANT JERSEY.

*Hat by John-Frederics.*

J.P.Allen
Peachtree Street · Atlanta

MRS. PRESTON STANLEY ARKWRIGHT, Jr.

sketched beneath the portrait of her great great grandmother, Suzanne Decatur, is a silver meteor in grey rayon satin from Hafner. A Ben Reig original, designed by Omar Kiam.

*Precious*
*Silverblu Mink*

from our superb collection
of mutation mink.
Worn over our
slim silver-sheath
of silk lamé.

Jaeckel

10 EAST 57th STREET, NEW YORK 22

# Panetté

Exclusive

FIFTH AVENUE AT 38th ST., NEW YORK 18, N. Y. • WI. 7-9600 • ALSO EAST ORANGE AND CLEVELAND

*Costume and Jewelry by Neiman-Marcus*

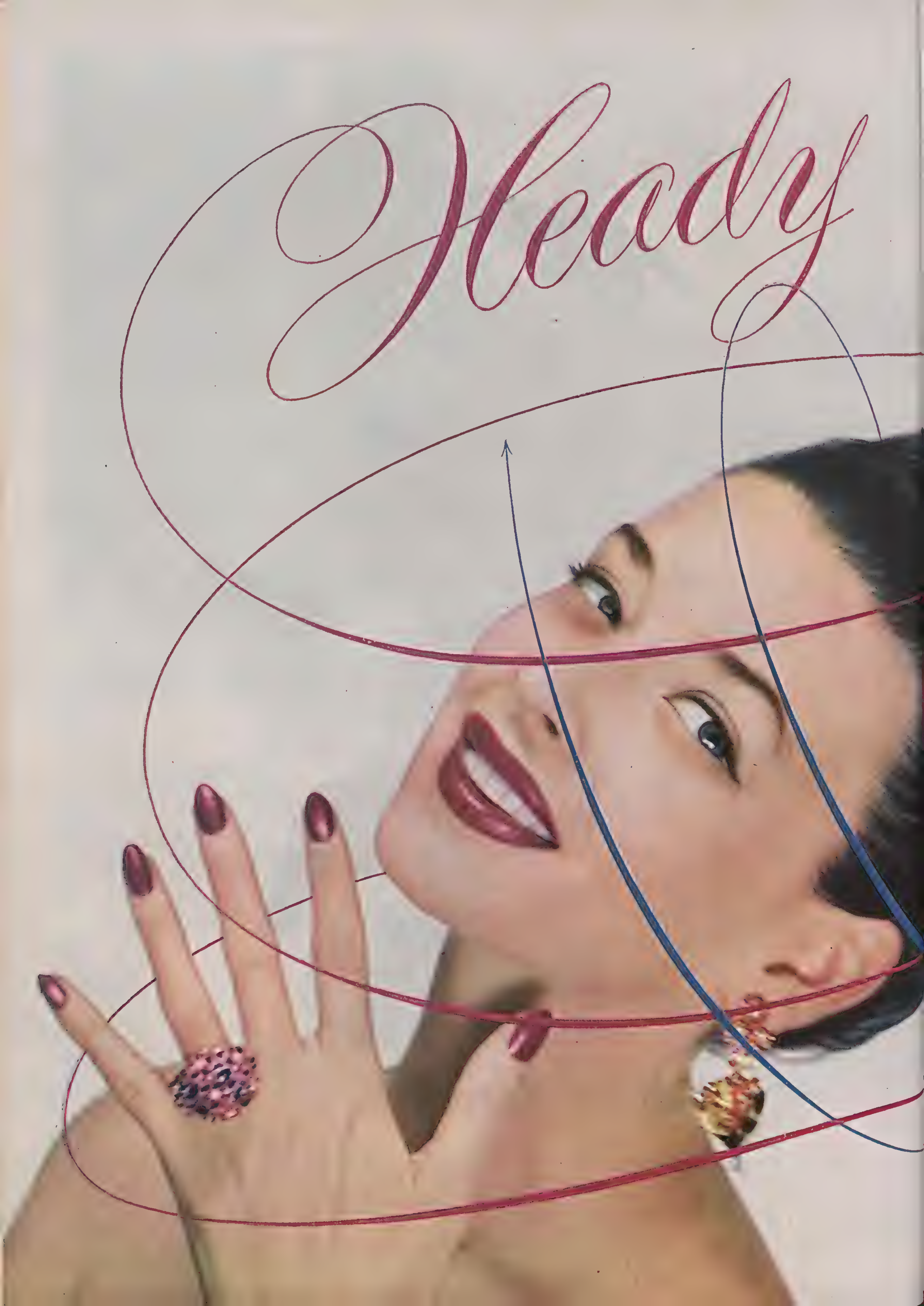
# Berkshire's 51 Gauge Nylons

lovely, lovely 51 gauge nylons—
tri-sized and full-fashioned
for flawless fit and
lasting loveliness

Sheer... Sheer... **Berkshire**

*For the loveliest legs in the world . . . by the world's largest manufacturer of full-fashioned stockings*

# Ready



# Vine

*a new Shimmer Sheen color*

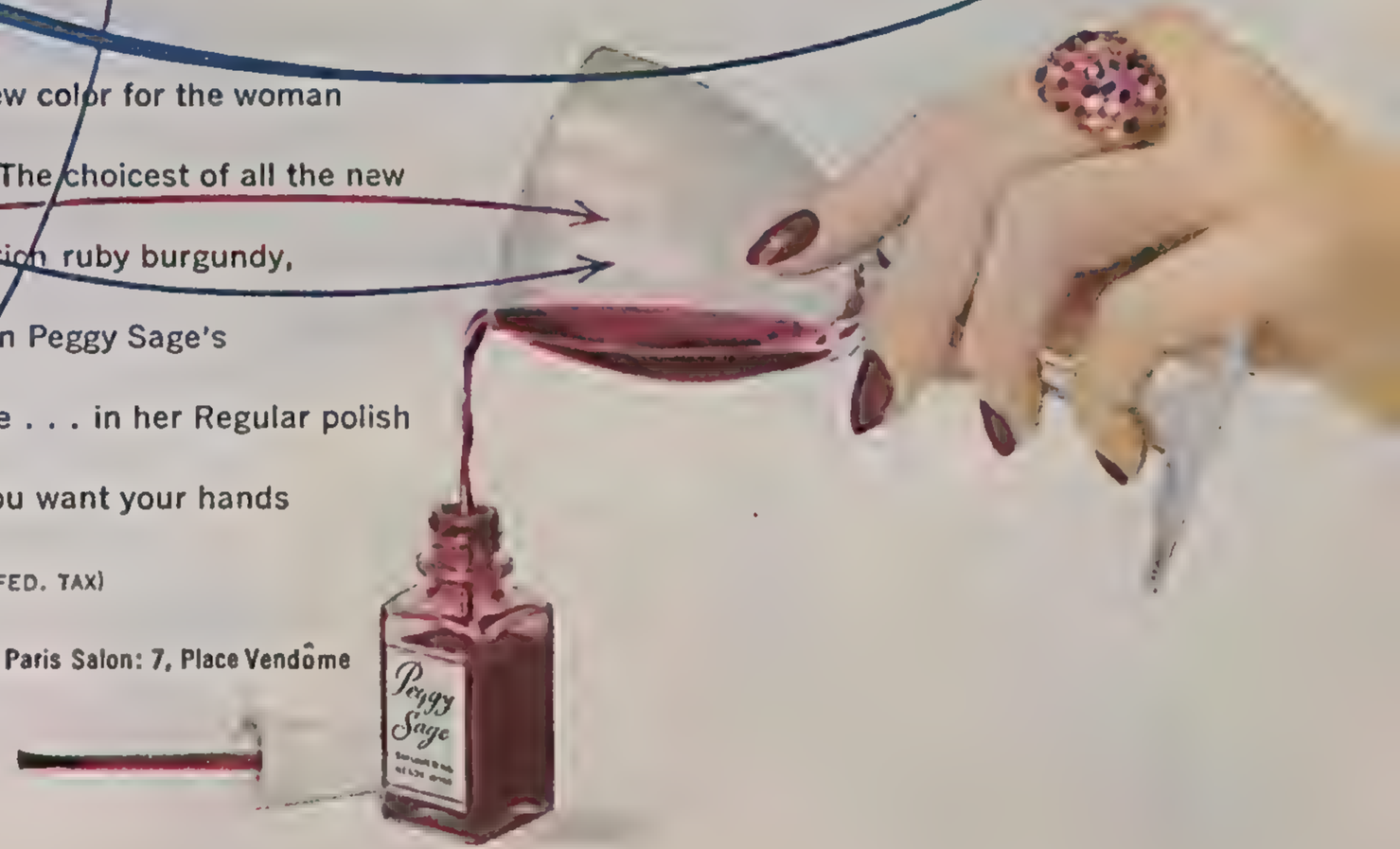
*that sets your hands and his head*

*in a whirl*

*by* **PEGGY SAGE**

Peggy Sage pressed this irrepressible new color for the woman who is in a mood to wear vine leaves in her hair. The choicest of all the new wines that Fashion has in store for you, Heady Wine is a rich ruby burgundy, deep and mellow. Choose intoxicating Heady Wine in Peggy Sage's SHIMMER-SHEEN for its champagne sparkle . . . in her Regular polish for its still glow. Only be sure it's Heady Wine if you want your hands to go to his head like good wine. 60¢ (PLUS FED. TAX)

New York Salon: 50 East 57th Street • London Salon: 130 New Bond Street • Paris Salon: 7, Place Vendôme




COPR. 1946 BY PEGGY SAGE INC. • JEWELS BY JOHN RUBEL • PHOTO BY LESLIE GILL

HAT BY JOHN FREDERICS

RAWLINGS

*RÉFETTA*... in a Jo Copeland portrait gown. Réfetta, yarn-dyed taffeta, is

one of our collection of magnificent yarn-dyed fabrics woven with Enka Rayo

Rémond Holland

244 Madison Avenue, New York 16, N.Y.

that
Wear-Right
look
Wear-Right
Gloves

*FEMININE DANDY*

*by* Adele

Van Dyke

Jordan Marsh

*. . . OF "ANGLO'S TWEED IRIDESCENT"*
*softly luxurious, brilliantly woven*
*double-breasted with stand-up collar and whittled waist*
*plum, as illustrated, green and brown . . . $49.95*

JORDAN MARSH COMPANY · BOSTON 7, MASS · NEW ENGLAND'S GREAT STORE

when Baltimore thinks of quality it thinks of Hutzler's
Mangone's black broadcloth dinner suit.. wool with a flounce of peplum...
a flash of caviar beading.
Hutzler-exclusive in Baltimore
Sopler

# Lasalle's THE LEADER IN TOLEDO

*One, two, button your suit . . . and preferably up the back! Eisenberg original in satiny wool gabardine, exclusive with The Little Shop at Lasalle's where you'll find the smartest clothes and the smartest people in Toledo. $75*

Pattullo Original by
Jo Copeland;
a rayon satin tube
meticulously softened.
J.W. ROBINSON CO.
Los Angeles
HAT BY LILLY DACHE

Carnegie gives character to tulle. Chooses to
do it in drifting layers of depthy color—*dawn red*
*with dusk blue.* Bared and beautifully bosomy.

Hattie Carnegie

A HATTIE CARNEGIE TAILLEUR WITH FIGURE-8 POCKETS AND MINIATURE LAPELS. GABARDINE IN A RICH SELECTION OF COLORS. SIZES 10 TO 20. ACCENTED BY CARNEGIE'S HAT AND MUFF OF NUTRIA.

*A Woman's Dream . . .*

*caught in the blazing rays of a necklace of diamonds . . . by Winston*

HARRY WINSTON INC.
RARE JEWELS OF THE WORLD
SEVEN EAST FIFTY-FIRST STREET · NEW YORK
220 WEST FIFTH STREET · LOS ANGELES

OWNERS AND CUTTERS OF THE
JONKER, VARGAS AND LIBERATOR DIAMONDS
THE WINSTON COLLECTIONS MAY BE SHOWN
ON REQUEST BY FINE JEWELERS IN YOUR CITY

*B. H. Wragge creates a Northwest-inspired ensemble of separates. Game bird print blouse. Red, beige, gold. 10 to 20. $14.95. Shetland jacket. Red or green. 10 to 16. $35.00. Hockanum men's wear flannel skirt. Grey, beige or colors. 10 to 18. $17.95. Belt, $12.95. From our fine sportswear collection.*

*In Seattle It's*

FREDERICK & NELSON

# B. H. WRAGGE
does
# AMERICAN MODERN

Maestro of the coordinated wardrobe... so brilliantly contrived for life today...for travelling...for the swift pace of the city...for the quiet of the country. At BONWIT TELLER New York and other fine stores everywhere.

Bouquet
Exclusive
ALBA
Color
Elegant-simply elegant
ALBA Nylons
A PRODUCT OF PILOT FULL FASHION MILLS, INC., EMPIRE STATE BUILDING, NEW YORK

PYTHON
-- a flash of red against
the midnight blackness
of suede
Menihan
J. G. Menihan Corporation • ROCHESTER, N. Y.

"Carrol" painted by Lucian Bernhard for
the La Tausca National Art Competition

La Tausca

SIMULATED PEARLS

Louise Barnes Gallagher

Harzfeld's

Petticoat Lane, Kansas City

Esther Dorothy
Amber
Chiffon Mink
Pas à Pas
sleeve
Furs for the woman by a woman
new york salon: seventy-eight east fifty-sixth street
boston salon: eight newbury street
Photograph by Rawlings
Copyright 1946
Esther Dorothy

Traina-Norell

Holmes
NEW ORLEANS

**ABSTRACT MODERN...**

sudden bright braid interest hugging, shaping your new, lithe line ...sleeves flared fan-wise in Paul Parnes' dress and jacket cocktail costume of softest sheer wool.

Jelleff's

1214-20 F Street N. W.

WASHINGTON 4, D. C.

Directoire drapery softens the silhouette of this Pattullo Original, designed by Jo Copeland in Hafner Classique* rayon crepe for

FASHION CENTER OF THE ROCKY MOUNTAIN EMPIRE

Neusteters DENVER

*Reg. U. S. Pat. Off.

The Dayton Company Oval Room Minneapolis

COSTUME BY MAURICE RENTNER

*Study in Contour*

**BY JOSEPH HALPERT**

*Elegance in line—Bianchini's Madonna rayon crepe made more exciting with deep-gathered sleeves, a back-dipping hemline. Black, morocco brown, dusty shadow or dusty wine. Sizes 10 to 20. $59.75.*

JOSEPH HORNE CO
PITTSBURGH

joseph magnin, stockton at o'farrell, san francisco • also in san mateo, palo alto, sacramento and reno, nevada • joseph magnin

Stroock
America's Most Distinguished Woolens
Shown here: 100% pure fine camel's hair.
Stroock Woolens—at leading stores everywhere
by the yard and in distinctive outer wear.

CHEN YU *Cloudsilk*

# MAKE UP AND LIPSTICK

*Her complexion, Cloud silk Peach Petal No. 2; her lips, Cloud silk Blue Cloud.*

## . . . a totally new complexion

## . . . so rare . . . so beautiful

Out of a dream world into yours comes a veil of Cloud silk to cover your skin with a new, more perfect kind of beauty . . . a beauty impossible to achieve until now. It's a totally new make-up as smooth to the eye and to the touch as a rare piece of Chinese silk . . . yet doesn't impart an artificial "make-up" look. So smooth . . . so perfect . . . Cloud silk dresses your skin in a glowing radiance that belies the presence of blemish . . . it covers so well. When you wear it . . . no matter whether it be day or night . . . in the sun's brilliance or in the darting beams of candlelight . . . others see you through a veil of sheer beauty . . . *and they wonder why!* You'll adore it—and also the new Cloud silk lipstick in shades keyed exactly to Cloud silk Make Up.

**CHEN YU** Inc., Chicago and New York

*Cloud silk compact. In peach, pink and rose tan shades, $2. Refills, $1.25.*

*Cloud silk lipsticks in harmonizing colors and in a beautiful case to match the compact, $1.50. Refills, $1.*

*NEW! Cloud silk lip brush of genuine red sable in purse-size case, $2.50.*

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ONONDAGA SILK CO.

1412 Broadway, New York 18, N. Y. • Mills: Easton, Pa. • Chicago • Los Angeles

*Such a lovely way to be caught in the rain!*

Typically Sherbrooke tailored of Voyageur, a Rosewood fabric of rayon gabardine. Bittersweet, Aqua, Sable Brown and Silver Gray. Sizes 10 to 20. About $30

Bloomingdale's, New York, N. Y • Famous-Barr Co., St. Louis, Mo.
Jordan Marsh Co., Boston, Mass. • Kaufmann's, Pittsburgh, Pa • The Fair, Chicago, Ill.

Sherman Bros. Inc., 205 West 39th Street, New York 18

**Sherbrooke**
**rainwear**

LIBERTE, EGALITE, FRATERNITE
Menace
perfume by Lugan
deliberate
witchery

Howard Lee for black with schoolgirl streamers of potlatch pink—ours exclusively in San Francisco.

THE WHITE HOUSE
RAPHAEL WEILL & COMPANY
SAN FRANCISCO

GEORGE PLATT LYNES

THE POGUE & SHILLITO CO.

CINCINNATI

With audacious disregard for its casualness, the cape of this KRAUS ORIGINAL is lined with the white beauty of American Broadtail . . . . . American Broadtail hat by Sally Victor.

Lane Bryant

Sizes 18 to 46

Juilliard
100% VIRGIN WOOL

"Mello Crepe" in

Black, Victorian Grey,

Jade Green, Radar Blue

Town Brown 29.95

New York • Chicago • Philadelphia • Louis Detroit • Baltimore • Brooklyn

Ben Reig
original

Harold
INCORPORATED
Minneapolis

The Directoire silhouette in a masterpiece by Jablow. Rich Forstmann suede fabric: Black, Somali brown, Medoc red. 110.00

Marion Vallé hat, 39.50.

**MARTINIQUE** custom-made pump exquisitely crafted in suede. 15.95. Exclusively at Rollins in Detroit.

The ROLLINS Co.

DETROIT

FURS . . READY-TO-WEAR . . . ACCESSORIES

Breathless by Charbert Filene's BOSTON

*perfume that spins a moment into a memory...*

# the new Mink—

*This year, Gunther*
*cuts your mink coat*
*shorter and fuller . . .*
*gives you fabulous sleeves!*
*Any year, Mink at Gunther*
*means Mink at its best.*

**Gunther**

666 Fifth Avenue at 53rd . . New York

## Foxbrownie

*This master of the soft suit*
*designed this one especially for Gunther.*
*Very Chinese, the high collar, the loose sleeves.*
*Pure Americana, the slim, svelte lines.*
*Apparel Salon, third floor.*

Bravado! The reefer by Monte-Sano

takes an original line in swashbuckling plaid.

*Hat by Sally Victor.*

Stix, Baer & Fuller

ST. LOUIS

NETTIE ROSENSTEIN

*tailored in California*

"STUDIO STYLIST" PAINTED BY BEN

*another marvelous* Rosenblum*

*new raglan shoulder, perfect Rosenblum shirt-collar, wonderful Rosenb*

*tailoring in heavenly 100% virgin wool fabrics and in exclusive California fun col*

*...Wilshire wine, Mocambo mauve, Trocadero tan, Santa Anita green. This is Mocambo mau*

*The lining is Celanese* rayon satin...at fine stores 39.95 and 49.95. Rosenblum, Los Ang*

*Reg. U.S. Pat. Off.

Lingerie fabrics by French

BUR-MIL QUALITY

*Bur-Mil Satin and Crepe is Burlington woven and quality controlled. Distributed by French Fabrics Company, 135 Madison Avenue, New York.*

Intoxication
D'ORSAY
it goes to your heart!

Nelly Don — Just try one on

For name of nearest store, write Donnelly Garment Sales Co., Kansas City 8, Mo.

Boulevard Twill of rayon and wool; Sierra red, Pine green, black; sizes 12-20, about $15

Photo . . . Rawlings

QUALITY
CRAFTSMANSHIP
STYLE
FORSTMANN
100% VIRGIN WOOL
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THIS LABEL IDENTIFIES THE
FINEST WOOLENS IN THE WORLD
FORSTMANN WOOLEN COMPANY
PASSAIC N.J.

*Maurice Rentner's dress and matching costume jacket of Forstmann's Chichita* wool in autumn's new shade, wild mink.*

*Also shown in elephant green, vinous red and black. Hat by Sally Victor.*

*Exclusive with*

B. Forman Co.

*Rochester 4, N. Y.*

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B. Weinstein

WINTER ADDRESS

Hollander-dyed

Russian Persian

Featherlite brand

485 Madison Avenue, New York

HAT BY JOHN FREDERICS

Capri
Original
Davison's
of Georgia
DAVISON — PAXON CO., ATLANTA • Augusta • Macon • Columbia, S. C.

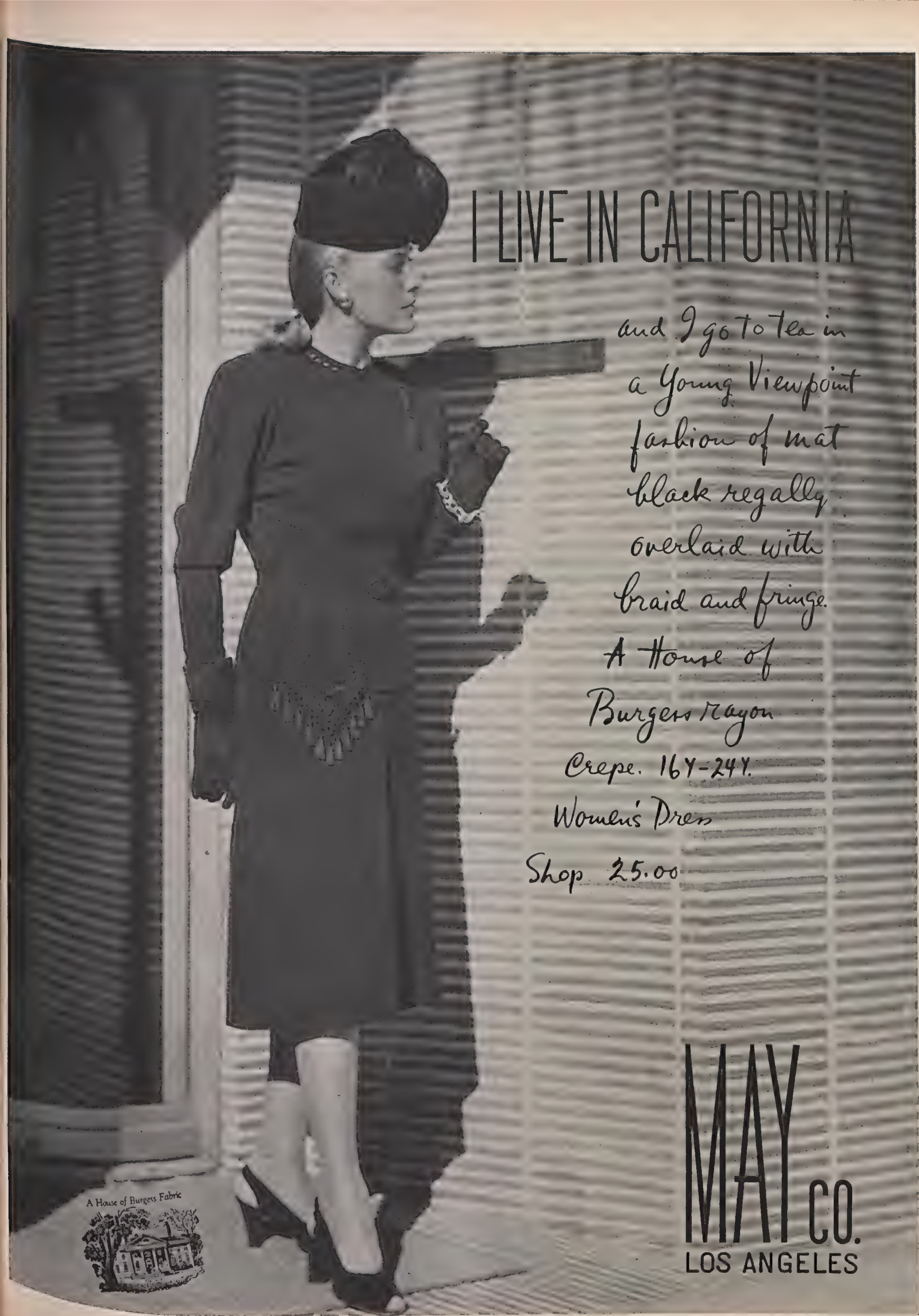
# Arnold constable fifth avenue, exclusive

Monte-Sano & Pruzan give it Quaker simplicity . . .
handle it softly in Forstmann's velour diagonal wool.
Red, brown, or black. Sizes 10 to 16.
Colony Room · Hat by Keneth Hopkins

Boston Store
of Milwaukee
WISCONSIN

PROFILES—revealed, accentuated, in these hats by Elisá, create an ever-widening ripple of interest this Fall.

MAY CO.
Los Angeles


I LIVE IN CALIFORNIA
and I go to tea in
a Young Viewpoint
fashion of mat
black regally
overlaid with
braid and fringe.
A House of
Burgess Rayon
Crepe. 16Y-24Y.
Women's Dress
Shop 25.00
A House of Burgess Fabric
MAY CO.
LOS ANGELES

from the Pacific northwest
comes this dream of beau
this Foxbrownie pure silk dre
The blonde Russian sable sc
from our own workroom
the hat designed by Mme. Rei
Nicholas Ungár
OF PORTLAND, OREGON

COATS BY LOUIS GREENBERG

PORTRAIT BLUE . . . young and appealing.

A new winter color created by Hockanum . . .

makers of woolens of beauty, quality and lasting wear.

# HOCKANUM Woolens

HOCKANUM MILLS, ROCKVILLE, CONN. • FOUNDED 1809 • DIVISION OF M. T. STEVENS & SONS COMPANY, NORTH ANDOVER, MASS. • J. P. STEVENS & CO., INC., EMPIRE STATE BUILDING, N. Y. 1, SELLING AGENTS

Shocking
de
Schiaparelli

# Crown Tested

Jewelry by de Sedle's

*Fabric Sculpture*... embodied in the fluid lines of this rhythmic hostess gown by Joseph Whitehead. In Ducharne crepe, a CROWN* Tested fabric of acetate-and-viscose rayon.

At Bergdorf Goodman, New York; Bullock's-Wilshire, Los Angeles.

**This identification is awarded only to fabrics containing CROWN rayon, after they have passed the CROWN Tests for serviceability. Reg. U. S. Pat. Off. American Viscose Corporation, 350 Fifth Avenue, New York*

# Martha Manning Dresses

## Martha Manning Dramatizes Slimming, Young, Hush Grey

Martha Manning Originals are scientifically fashioned to wish-away pounds and years. You appear taller, slimmer, lovelier...the you, you want to be, in a Martha Manning. "Illusion" half sizes 14½ to 24½...also Women's sizes 38 to 44. Exclusively at one fine store in most cities.

Guaranteed by Good Housekeeping

ILLUSTRATED:
No. 1346—Stripes skillfully handled to minimize your waistline and trim your figure...a handsome suit of soft wool-mixture fabric, in hush grey only. "Illusion" half sizes 14½ to 20½.
About $13.00.

# color by united

. . . for enduring elegance and fashion excitement. In electric shades or candlelight tints, fabrics dyed and printed by United are distinguished for brilliance and beauty. Finished to drape attractively.

*for quality in color and finish*

THE UNITED PIECE DYE WORKS • 132 MADISON AVENUE, NEW YORK 16, N. Y. • LODI, N. J. • LOS ANGELES, CAL.

## Spectacular! Philip Mangone's Cape-Coat!

Tailor-trained designer Philip Mangone takes luscious lengths of Milliken's virgin-wool fleece, creates an opulent cape-coat. Testimony to his famous eye-for-line: the swinging fullness; the single-piece yoke; the bravado collar.

## Spectacular! Pixie-Eyed Marilyn Ambrose!

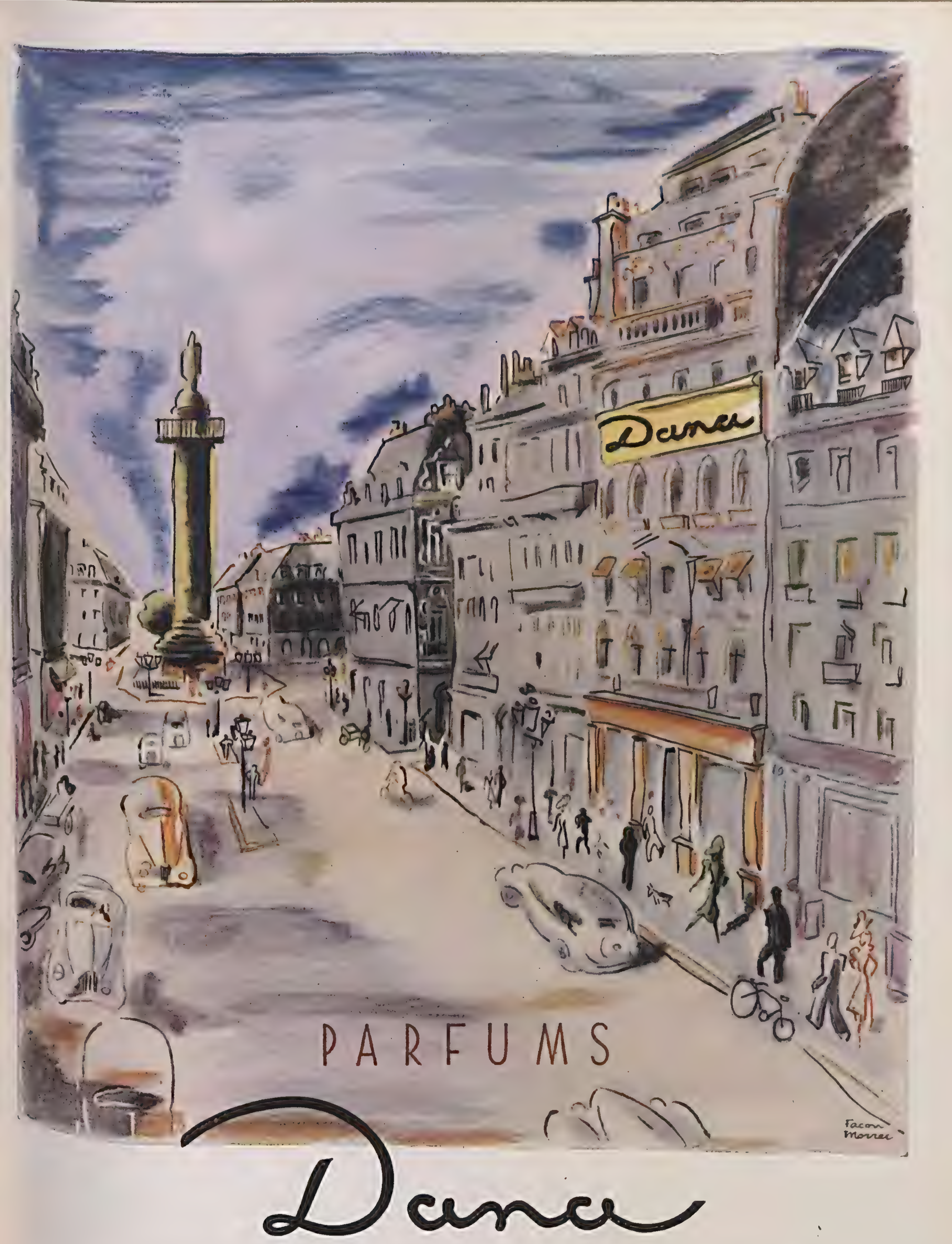
Glowing, Southern-born Marilyn Ambrose is a Duke University graduate; a serious pianist . . . and the Conover beauty for whom Philip Mangone designed the cape-coat. Feathery-light Milliken Fleece, to keep her kitten-snug! Hat by John-Frederics.

## Spectacular! This Newest Milliken Woolen!

Fashion pages say: fleeces for fall! Behold Milliken's virgin-wool fleece: deep, soft, luxurious. See this, and other beautiful Milliken Woolens, in top-style costumes at your favorite shop. Look, too, for Milliken Woolens by-the-yard in piece-goods departments. Ask the salesperson . . . make sure it's a Milliken Woolen!

*a Milliken*
**WOOLEN**
100% VIRGIN WOOL

Copr. 1946. Deering, Milliken & Co., Inc., 450 7th Ave., New York 1, N. Y.




TABU — PLATINE — 20 CARATS

LES PARFUMS DE DANA, 9 RUE DE LA PAIX, PARIS

They're LEATHER!
The accent is gloves for
all fall fashions...
the startlingly new
leather process by Decor

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REG U.S. PAT OFF
GLOVES

PAUL D'OME


SADDLE STITCHING . . . on BUR-MIL* rayon crepe

JOHN WANAMAKER — New York and Philadelphia

BUR-MIL QUALITY

*Registered Trade Mark

BUR-MIL Rayon Fabrics, sold by licensed converters, are Burlington woven and quality controlled.

BURLINGTON MILLS CORPORATION OF NEW YORK • 450 SEVENTH AVENUE • NEW YORK 1, N. Y.

BUTTONS, this fall, are Fashion's darlings!

Here, in the new B.G.E. Originales, you'll find the gay elegance the spirited individuality, the "beauty for beauty's sake" which make the new clothes so exciting to plan and to wear!

Go now to your favorite fine store and see these precious gleaming metals, colorful plastics, and brilliant lucites in the inspired designs of B.G.E. Originales

—they're the button keynotes for fall!

Button keynotes for Fall

B·G·E Originales

Reg. U. S. Pat. Off.

*Buttons, buckles, and clips in original designs*

DRESS BY CHAPMAN

# Flexees

*Heartwarming to find a supple, action-minded girdle. But don't be carried away by comfort alone. Isn't it wonderful to know that Corsees wash and wear and whittle you down . . . even though they weigh only four ounces!*

NEGLIGEE BY EDWARD J. MACKSOUD

KODACHROME BY KAY BELL

Flexees* Girdles and Combinations
Flexaire* Bras
Corsees* Pantie and Step-in Girdles

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R.H.White's
Boston
The store with the new point of view
Duplex Fabrics
A Henry Rosenfeld Casual in
Whippet Cloth, a Duplex Colorset*
Rayon Gabardine. Toast, Grey,
Beige, Aqua, Coral.
Sizes 10-18 $14.95
*Trademark
Henry Rosenfeld
Available Now!
Cosmetics by Henry Rosenfeld

Humming Bird 51 . . . both beautiful and good

Rare and lovely now, in this season of shortages, Humming Bird 51 will always be a rarity among stockings . . . beautiful to look at, good to wear for a long time!

*Copyright, 1946, by Davenport Hosiery Mills, Inc.*

Maurice Rentner

The Portia Sleeve
inspired by the
"Old Vic" Repertory

BY APPOINTMENT
PERFUMERS TO
H.M. QUEEN MARY
YARDLEY, LONDON
This might be "first night"—for all the enchantment, the drama, that pervades the air. . . . Actually, of course, a thousand such first nights have found their cue in "Bond Street"—the great perfume by Yardley—so auspicious a presence at brilliant gatherings now!
"Bond Street" Perfume, $2.50 to $13.50
Toilet Water, $1.50 and $2.50
Plus tax
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Yardley products for America are created in England and finished in the U. S. A. from the original English formulae, combining imported and domestic ingredients. Yardley of London, Inc., 620 Fifth Ave., Rockefeller Center, N. Y.

Gothé

designs ...

*black ... for important moments.*

Goldwaters

PHOENIX

Portrait of a man on her birthday
Foresighted man! He remembered HER size,
in her favorite nylons — Mary Grey — the preference of
smart women. At the better stores.
Mary Grey Hosiery
ANCHOR-FAST-ANCHOR
Mary Grey
GREY HOSIERY MILLS
BRISTOL, VIRGINIA

Fine line stripes!

Beautifully arranged in an

important suit for Fall. Tailored in

Hollas pure wool. Sizes 10 to 18.

About $55. At one leading store in your city.

The House of Swansdown,

500 Seventh Ave., New York 18, N. Y.,

Morris W. Haft & Brothers, Inc.

Swansdown

# Fredrica

*Original Tabard — in Silverblu, Mutation, or Labrador Wild Mink; also in Natural White Russian Ermine*

Designers' Shop

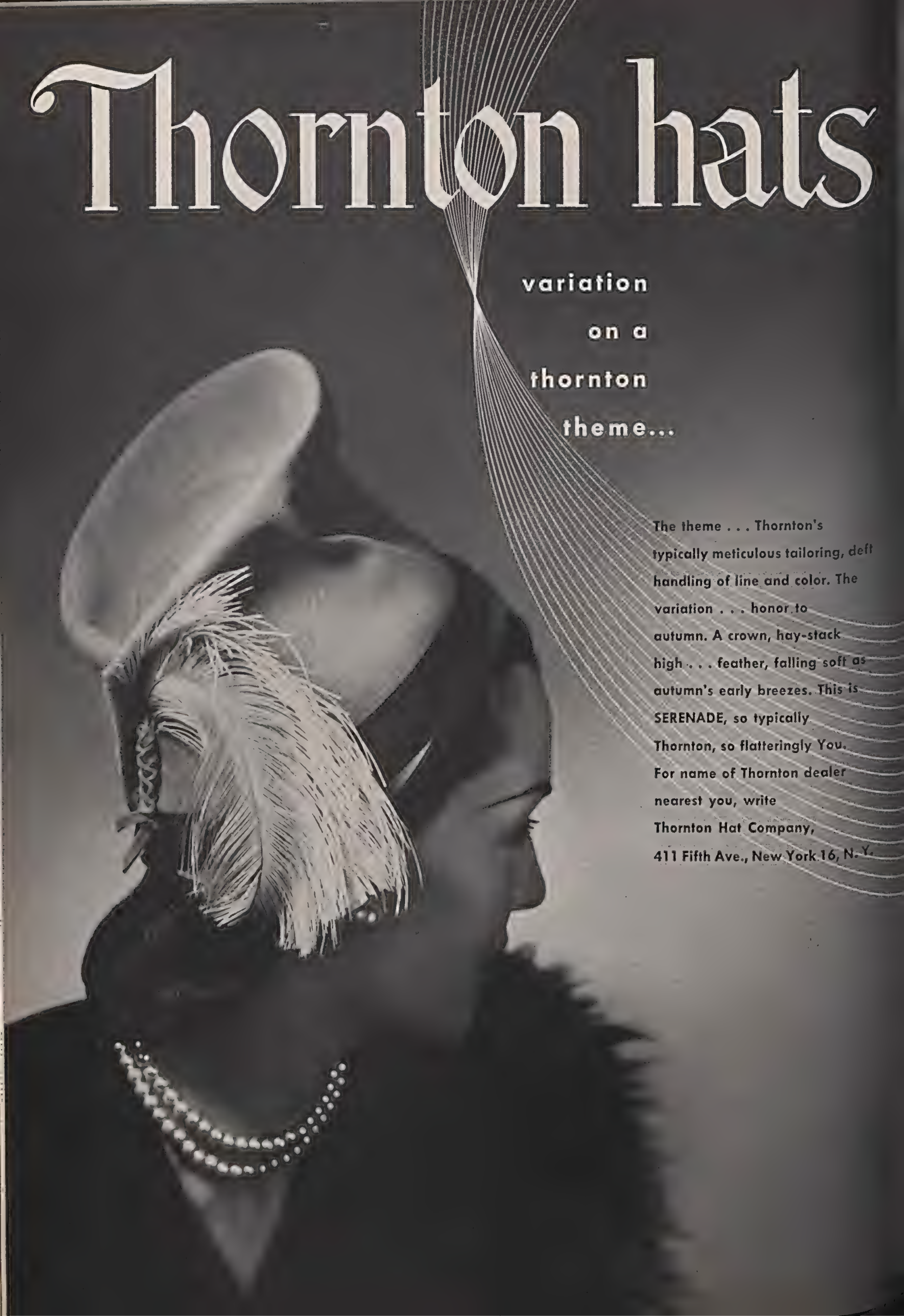
Chas. A. Stevens & Co.

State Street, Chicago

Forecasting the sidelong look in a sweep of drapery from shoulder to hem . . . a brief hesitation at the waist haloed by a gold kid belt. A William Bass theater dress of Faille Ononda by Onondaga.

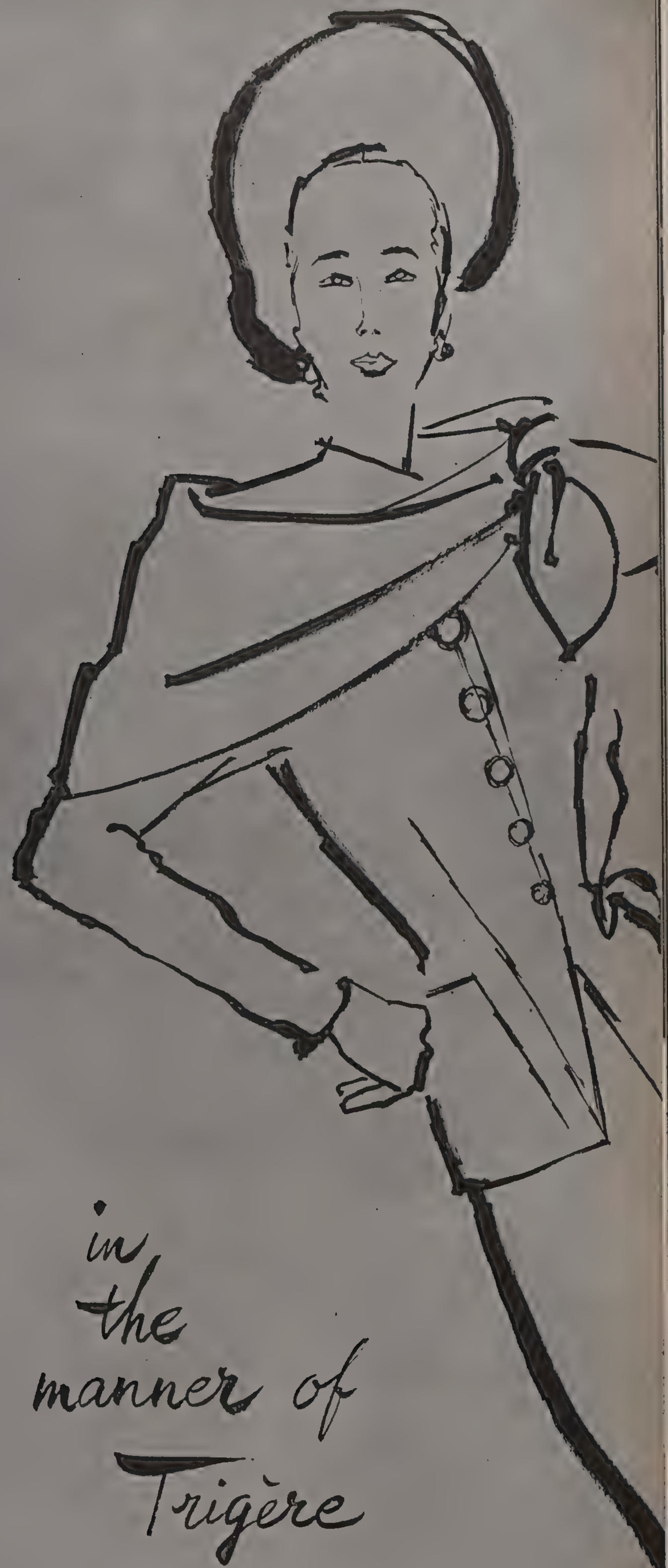
William Bass.

# Thornton hats



variation on a thornton theme...

The theme . . . Thornton's typically meticulous tailoring, deft handling of line and color. The variation . . . honor to autumn. A crown, hay-stack high . . . feather, falling soft as autumn's early breezes. This is SERENADE, so typically Thornton, so flatteringly You. For name of Thornton dealer nearest you, write Thornton Hat Company, 411 Fifth Ave., New York 16, N. Y.



in
the
manner of
Trigère

E.M.

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a masterpiece
of
sportswear

. . . because Topper has
a texture that's trained for
tailoring! A superb spun rayon and
acetate, with the crispness
and body that makes the casual
fashion. And best of all, Topper is
dyed by the Airfast* process,
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gases—keeps delicate shades
from streaking. By the yard, or
in better fashions.

*guaranteed
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Shirley Fabrics corp.
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unmistakably
Rose Barrack

*In Cohama's 5 P.M.*

FOR THE STORE IN YOUR CITY SELLING MY CLOTHES, WRITE ROSE BARRACK, 530 SEVENTH AVENUE, NEW YORK 18, N.Y.

creates beauty in black,
a background for diamonds*
—in a Ducharne fabric.

*by Van Cleef and Arpels

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DOBBS DANDY,
$12.95

DOBBS FREEDOM'S LITE,
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DOBBS
NEW YORKER,
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*Everything's Dandy... it's the*

# Dobbs

From the tilt of your head to the tips of your toes, EVERYTHING'S DANDY! Your silhouette...that rakish umbrella . . . the set of your shoulders . . . above all, your DOBBS. Wear it at the tilt that suits you best . . . and know you look wonderful. For like all DOBBS ORIGINALS, the details and the obvious quality will say at a glance . . . "It's the Dobbs."

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AVAILABLE AT FINE STORES EVERYWHERE

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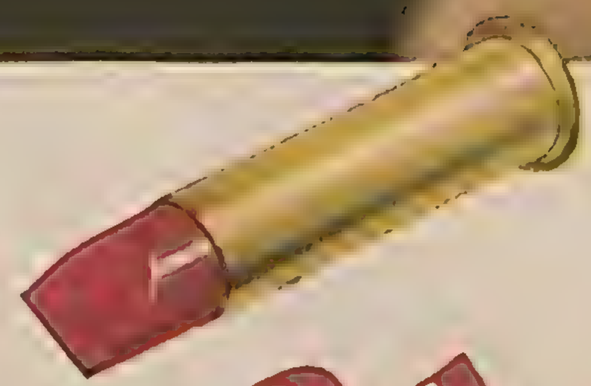
**THE CRESCENT**—Spokane, Wash.

Yale fabrics

**Prince Matchabelli creates a brilliant new Lipstick Color . . .**



# Prince's Ruby

**Prince's Ruby Box**—Lipstick in the golden coronet case. . . rouge . . . and sample of harmonizing face powder . . . $2.00 plus tax.

Glowing with a deep *ruby-red* fire—
PRINCE'S RUBY is a radiant new lipstick color...designed to complement all of Fall's rich new fashion shades.
You'll treasure PRINCE'S RUBY for the jewel-touched lustre—the subtle allure it gives your lips.

Prince Matchabelli

NEW YORK · PARIS

LADY IN THE LIGHT of the fire looking ever so lovely in her dress of intense blue Winthrop Mills wool...100% pure wool of enduring beauty! For Winthrop Mills woolens are loomed 'Way Down East ...where the tradition of strength and integrity are dominant...producing a fabric of superb quality—hardy and long-lived. Look for the Winthrop Mills label in your next suit or dress...at smart shops in your city. *Winthrop Mills, Winthrop, Maine.*

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# WINTHROP *mills*

ONE OF THE FINE NAMES IN WOOLENS

Wide flared cuffs of shining black Stehli satin. Double-woven cotton...caressingly smooth, wonderfully rich. A simply elegant glove! Ask for BLACK MAGIC...$7.50.

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YOUR FAVORITE STORE MAY HAVE OTHER DAWNELLE GLOVE STYLES IF THE ONE ILLUSTRATED IS NOT AVAILABLE.

# 20 CARATS

the perfume of golden opportunity. . .yours

# Dana

the ounce $24 (tax extra)

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UNDERTHINGS • STOCKINGS • GLOVES

"BECAUSE YOU LOVE NICE THINGS"

Padding down autumn lanes come joyce LITTLE INDIANS in softly-sueded Ruffglove leather – colors: Ash Blonde, Golden Grain, Grey Fox, Red Oak, Blue Smoke, Cocoa. (No mail orders, please – write, we'll tell you where.)

*Beautiful Dreamers...*

*these sand-man fashions by Kickernick*

Kickernick
LINGERIE

Illustrated: KICKERNICK gown and pajama of brushed Bemberg* rayon.

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JOHN-FREDERICS HAT

Enka Rayon

Adele Simpson designs an opera suit in Hafner risqué satin, woven with Enka Rayon. Lord & Taylor, New York, Himelhoch, Detroit, Joseph Magnin, San Francisco.

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Gaze compelling... these!
Courting covetous glances along the avenue... as uncompromisingly feminine as the whisper of perfume... authoritative as the diplomats homburg... fashioned from the finest felts!

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# that young LEEDS look

Hat by Madame Reine

***Beloved Briefer*** . . . sensitive to the charms of broad flange shoulders . . . a nipped-in waist . . . an easy-going skirt that flares softly above column-slim skirts. Tailored in the coveted manner from 100% virgin wool Lustrachilla, loomed for Leeds alone. Exciting autumn hues. Sizes 10-18. About $55.

WINTHROP *miffs*

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# Varden Petite*

. . . for you who are
five feet five inches or under.
*Fabric by Bloomsburg. About $45.00*

Marshall Field, Chicago • Hochschild-Kohn, Baltimore • Joske Bros., San Antonio

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**Diminutives*** adapts a Schiaparelli cocktail suit especially for you who are 5′5″ or under. Anglo wool...with detachable jabot. Diminutive sizes 10-18. $89.75

WOODWARD & LOTHROP WASHINGTON

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**in the new decollete fashions**

She's wearing the famous *Edith Lances Bi-Sectional Bra*— so perfect with the new deep-cut neckline. Its wired outline is sheathed in plush and completely separates the bosom as it brings it glamorous new beauty. So lovely, so wonderful to wear in gleaming rayon satin, nylon and pure Swiss silk.

The name Edith Lances stands for basic beauty design, precision fit, perfect normal control and the exquisite custom-finishing details so dear to your heart. All yours when you insist on the name Edith Lances in your bra.

*At better stores everywhere*

*PATTULLO GOWN BY JO COPELAND*

**Edith Lances**

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A rayon novelty crepe—
a House of Burgess Fabric
in sizes 12 to 20.
Turquoise, Peony Red,
Black, White. About $25.

A House of Burgess Fabric

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Foley's . . . . . Houston, Texas
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BEAUDRAPE lends itself so completely to the designer's wishes, flowing easily into tailored or draped lines. SOPHIE

*of Saks Fifth Avenue*

*Look for the BEAUDRAPE label*

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**Superbly Styled**
**Smoothly Fit**
**Proudly Worn**

# *Queen Quality* shoes

Eloquent examples of fashion model smartness...
Queen Quality Shoes! Their song of foot flattery tells of distinctive styling and fine quality, as they transform your feet for daytime duty or night time beauty!

Queen Quality SHOES

Favored Footwear of Her Majesty "Queen for a Day" • Mutual Network

QUEEN QUALITY SHOE CO. • DIV: INTERNATIONAL SHOE COMPANY • SAINT LOUIS

...and So it's

A Donnybrook CLASSIC

this FALL!!!

FOR NAME OF THE SHOP IN YOUR CITY, WRITE

**DONNYBROOK** 500 7th AVE., NEW YORK 18, N.Y.

Style-conscious women go their elegant way, poised and figure-perfect in girdles and bras by Lily of France. This season, the tiny waist, the high-arched bosom and softly rounded hips are superbly emphasized. And, as always, Lily of France gifted workmanship and detail finesse.

Bras from $2; Girdles from $7.50.

Lily of France

CORSETS AND BRAS

To make YOU more beautiful

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## CERTIFIED CHECKS

Checks black as the Ace of Spades outlined with turquoise and lime or pink and blue or coral and lime. Suds 'em, sun 'em as much as you like . . . the smooth broadcloth is

## A CRANSTON-PROCESSED *Fabric*

and that means colors that cling, fabric that won't shrink more than 1%. Two-piecer designed by Justin McCarty, one of the many fine designers who use Cranston-Processed fabrics for fashions that look lovely longer. Cranston Print Works Co., 40 Worth Street, New York 13, N. Y., Plants at Cranston, R. I.—Webster, Mass.

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Magnificent Persian Lamb...
soft and supple with
that rich blue-black lustre.
Undeniably it's

HAMMER BRAND
*precious*
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**HERMAN BASCH & CO., INC.,** NEW YORK

World's Oldest and Largest Processors of Persian Lamb

Skinner's satin
Inspiration for the hand of fashion

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*Sensuous as the beat of the tom-tom*

*parfums*
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Prices: $65 $35 $18 and $10 *plus tax*

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FABRIC

# Beauty...
## more than style deep

That beautiful, crisp, wrinkle-free perfection you see in this ensemble is there to stay. No long hours of pressing . . . no special care required to keep it looking fresh. Pack it in a bag, wear it long and hard, that original "designing room look" will remain intact.

The reason?

Monsanto chemists, working with skilled textile finishers, found how to fuse a new textile chemical, Resloom, inside the fabric fibers . . . yet leave the fabric naturally soft, strong and resilient.

About this new fabric, Mr. Albert Sands, vice-president of Sanco Piece Dye Works, a leader among modern textile finishers, says: "Resloom as exemplified in Sanco's 400 Finish is the answer to the dream of millions of active American women. Nothing is more modern than a fabric treated with this unique finish, developed by Monsanto . . . beautiful, crush resistant, shrink resistant."

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This lovely new creation, with its permanent crush resistance "built in," can be bought in leading stores today. Look for the Resloom tag to identify truly crush resistant, shrink resistant fabrics. Your letter will bring an interesting, illustrated booklet; simply write . . . MONSANTO CHEMICAL COMPANY, 140 Federal St., Boston 10, Massachusetts.

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CHEMICALS AND PLASTICS
SERVING the Textile INDUSTRY . . . WHICH SERVES MANKIND

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Warner's
Le Gant* Sta-Up-Top*

THE ULTIMATE IN FINE CORSETRY
Won't Roll Over - Won't Ride Up

The Bra is a Warner's ABC Alphabet*

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Labtex Fabrics

PRESENTS

# VINEYARD HUES

Authentic colors borrowed from the romance of American vineyards.

Available in sportswear and casuals and by the yard in fine stores everywhere.

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MOST LUXURIOUS OF FEMININE TREASURES—LINGERIE MADE *by hand*,

# Charles of the Ritz

blends your face powder

*by hand*, too

Right before your eyes . . . this fascinating process takes place, as the delicately-tinted mounds are hand-blended into the one face powder that's perfect for your skintone . . designed to a formula that's yours alone.

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*Styled in Heather Worsted Jersey in natural or grey. Sizes 10 to 16 about $30.*

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Over 400 Shops are showing this fashion. If you don't find it in your favorite shop, write **KANE-WEILL** • 498 SEVENTH AVENUE, NEW YORK 18, N. Y.

Adele Simpson slashes black Sanchilla... a Duplex "Bur-Mil" rayon crepe

Samuel Kass
Dressmaker suit.... graced
with black Persian lamb
in Persian gray Forstmann woolen
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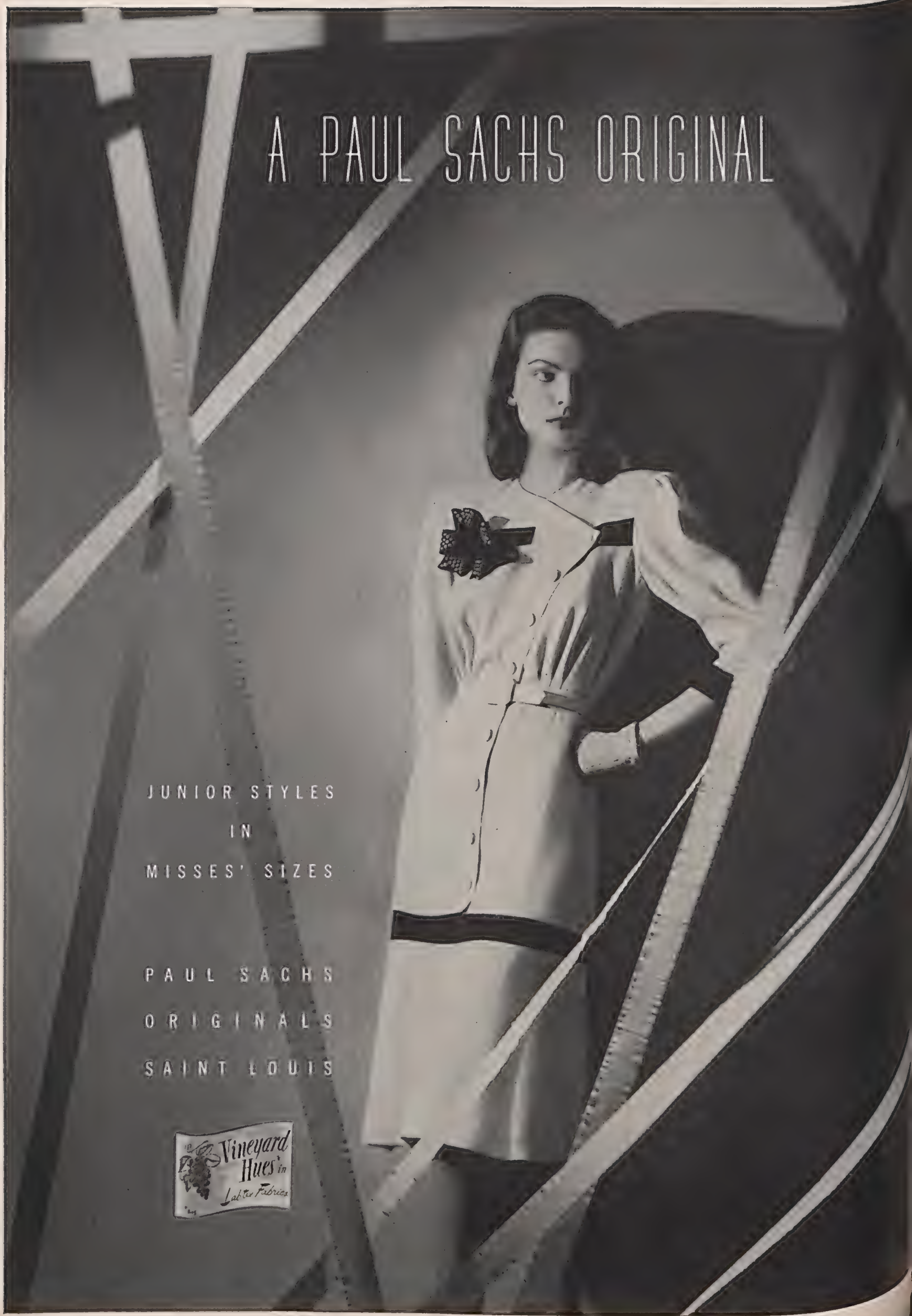
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JUNIOR STYLES
IN
MISSES' SIZES
PAUL SACHS
ORIGINALS
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Vineyard Hues in Labter Fabrics

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distinctly
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detail, this unstudied elegance! A suit
distinguished by its softness,
artfully handled in pure worsted...
woven by American Woolen Company.
One of a noteworthy collection.
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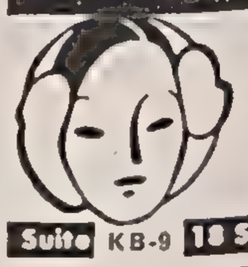

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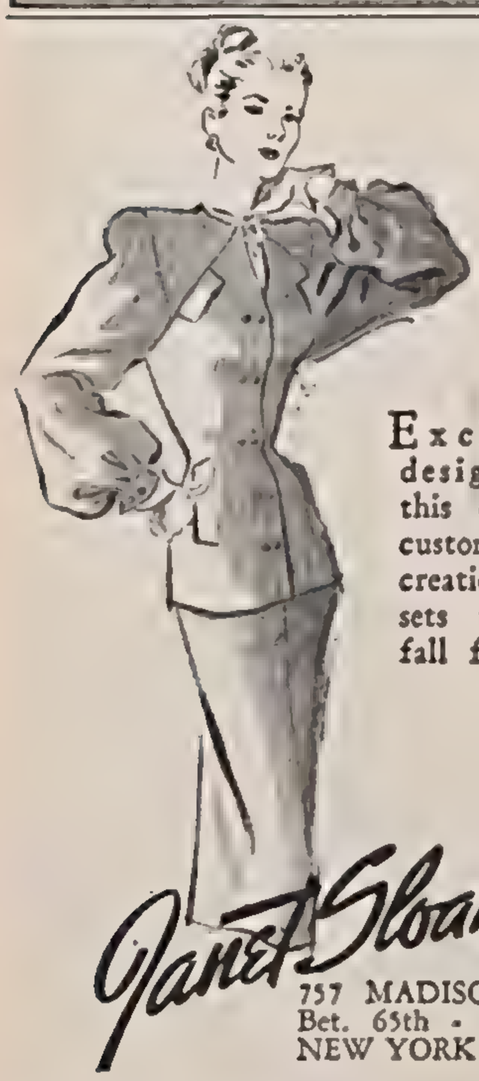

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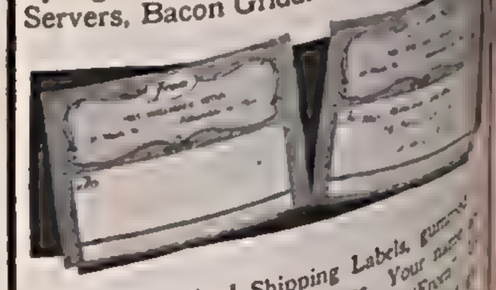

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# Hound ...leaps into autumn

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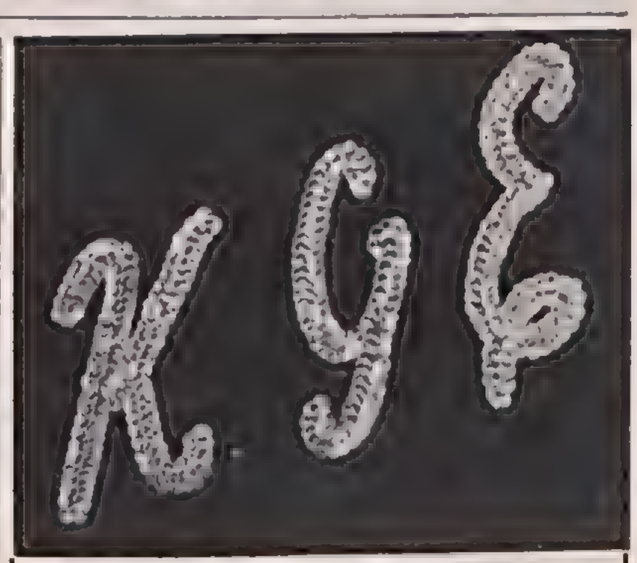


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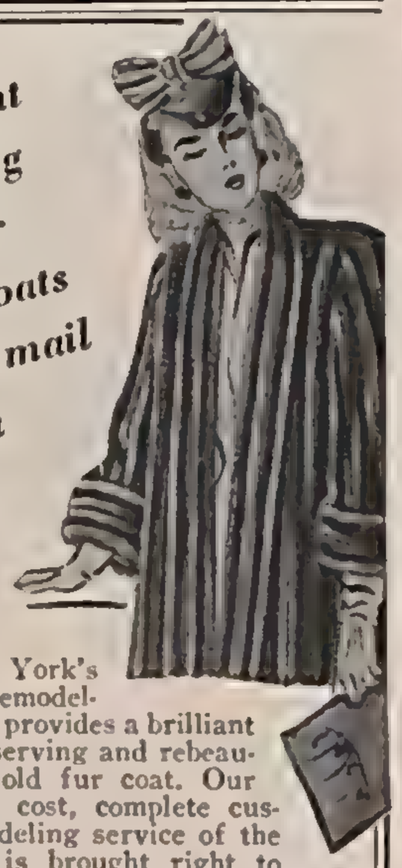

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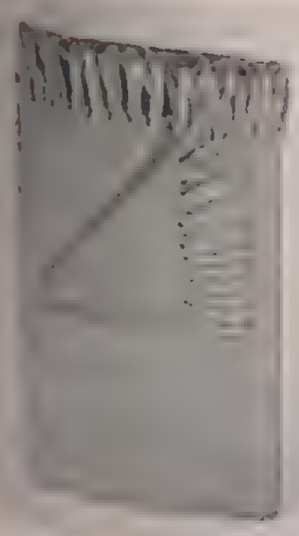
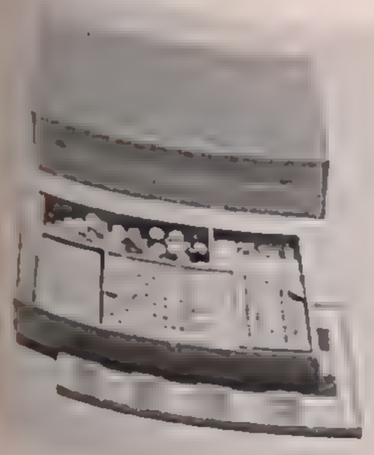


**When the new maid** fails to show up, this wool throw won't do the housework for you, but it will keep you warm, calm, and relaxed on the couch. This is hand-loomed of 100% wool, and comes in wonderful, sleepy colours: heather, rose, green, blue, peach, wine, and gold. The size is an ample 54" by 72". Very pretty, and nice, $15.98. Max Littwitz, Inc., 7 E. 47.



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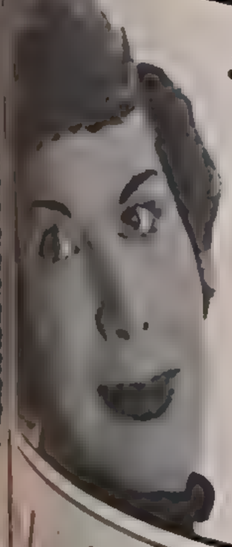

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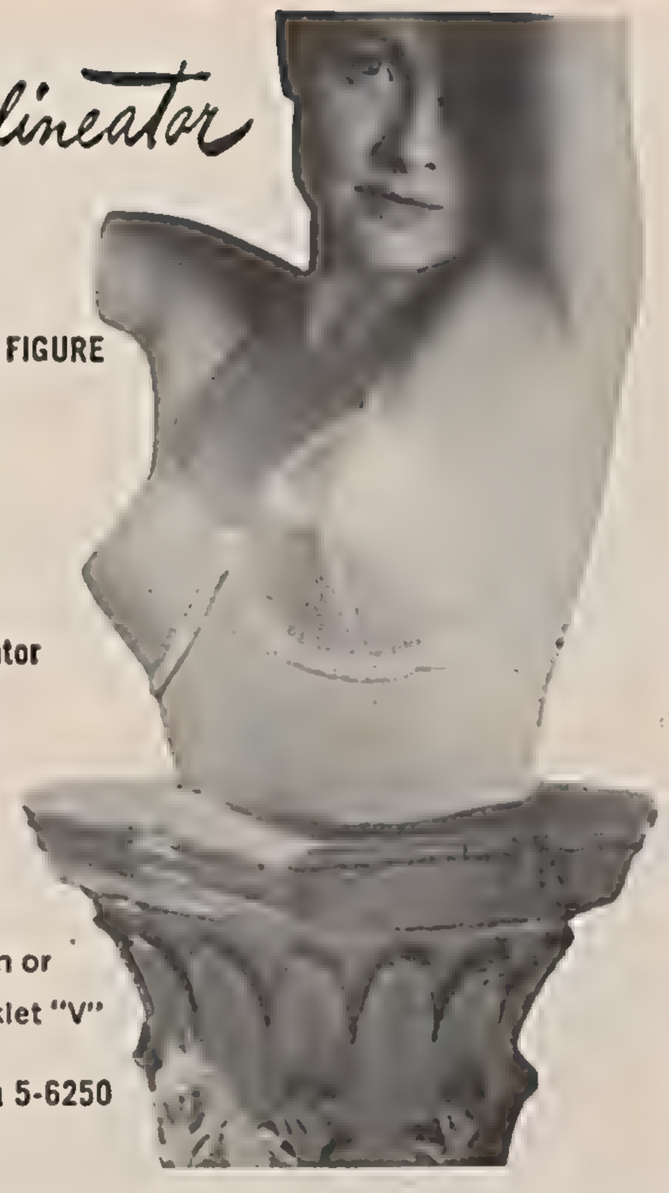

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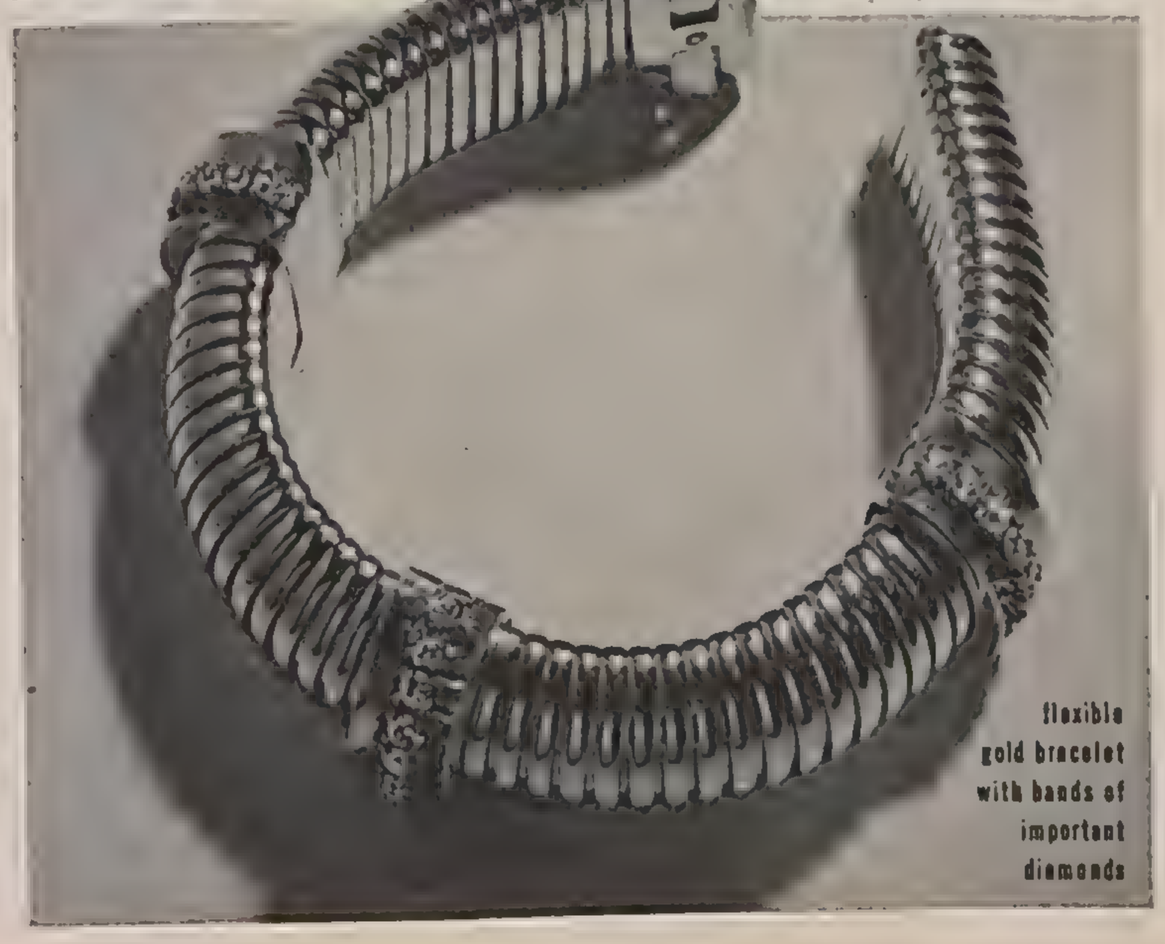

flexible gold bracelet with bands of important diamonds

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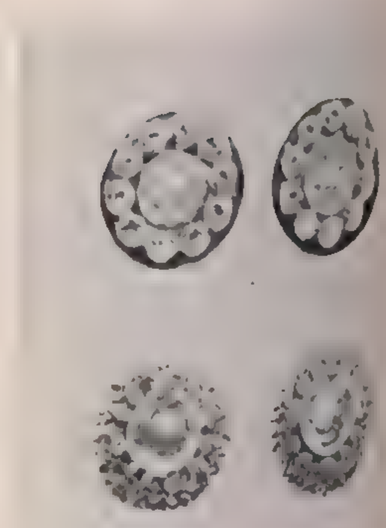

**Lend an ear,** two ears, to these handsome clips of small price. At top you see a baroque imitation pearl circled by rhinestone-diamonds, all on a gold-plated disk. Below, the same pseudo-pearl amidst a cluster of rhinestones set in gold-plated sterling. Very pretty, thinks Shop-Hound. $8 and $17—plus tax. By Mosell. Henry à la Pensée, 9 E. 55th St.

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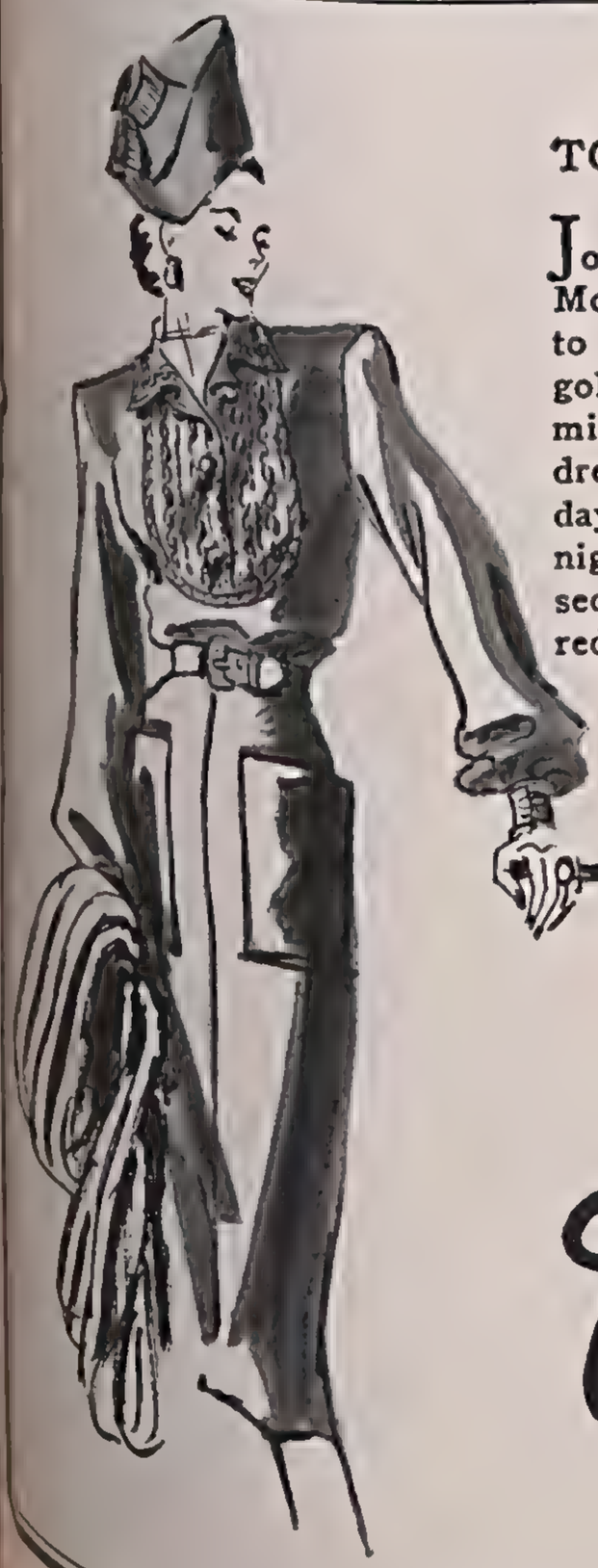

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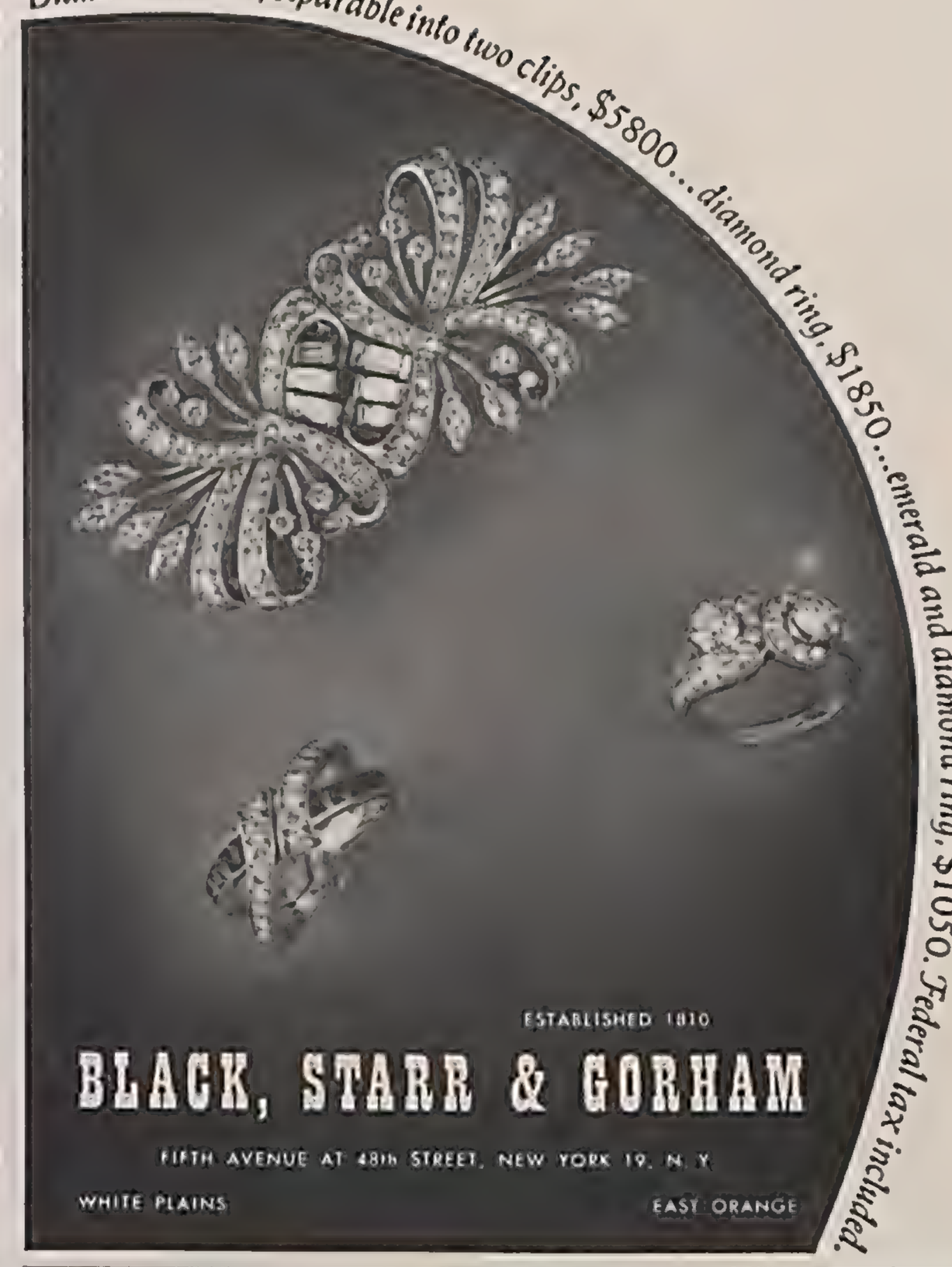

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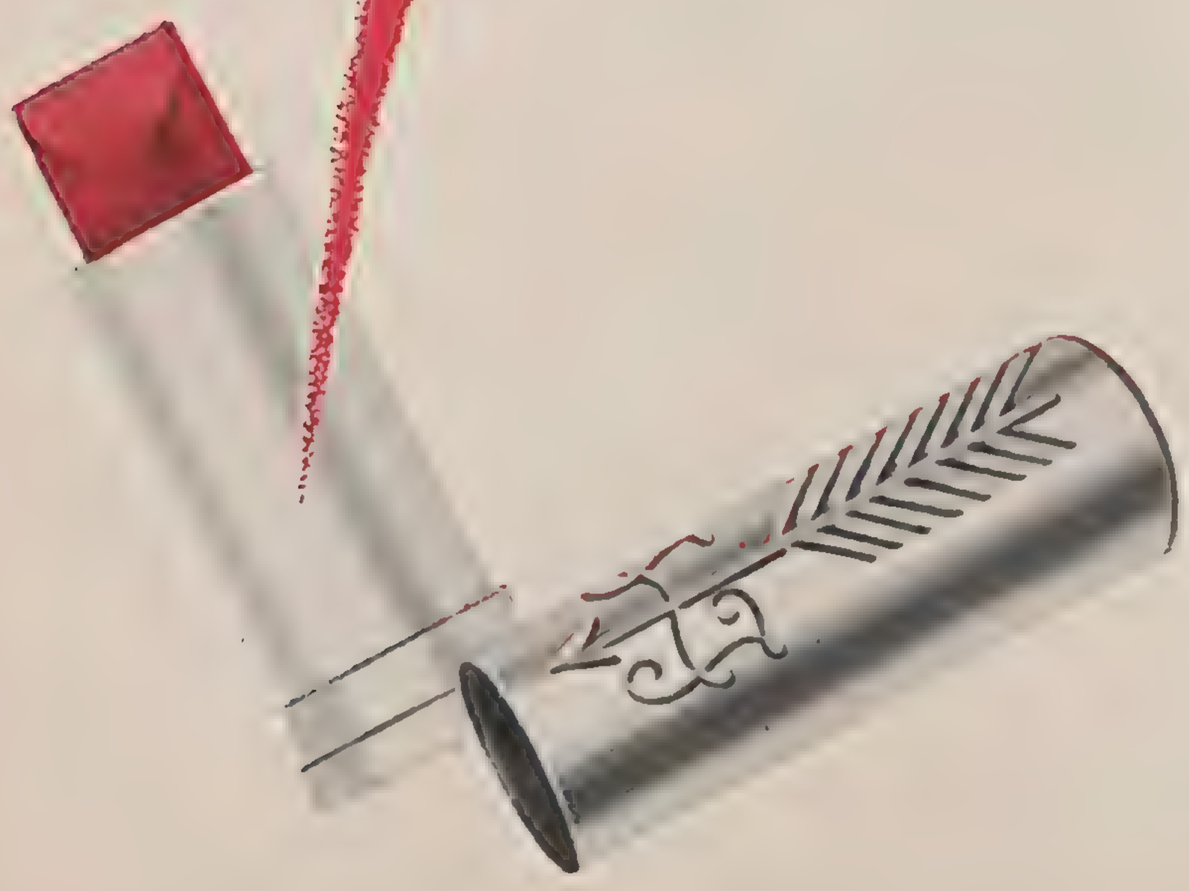

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EDITORIAL AND ADVERTISING OFFICES:
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*Telephone—MOhawk 4-7500*
BRITISH VOGUE—*1 New Bond Street, London W.1.*
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VOGUE IS PUBLISHED BY
THE CONDÉ NAST PUBLICATIONS INC.
PRESIDENT: *Iva S. V.-Patcèvitch*
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PENN

COVER: The carved-out elegance of a cutaway dinner suit...one to merit the attentions of your best tailor. Equivalent in formality to a man's dinner jacket, with its curved economy of line; the length of the skirt (a new between-dark-and-daylight proportion); the stiff richness of frost-blue Ducharne rayon satin. Under it, a little black jersey with off-the-shoulder, true evening bareness. Vogue Couturier Design 328. (For other views see page 322.) Sally Victor's feathered halo of rayon satin; I. Miller cross-ankle sandal. The true evening diamond sparkle by Van Cleef and Arpels; jewel-bright lipstick, Houbigant's translucid "True Ruby Red."

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# VOGUE'S EYE VIEW

## *OF EVENINGS OUT*

Standing with their admirable backs to this page are two of the 59,448,548 good American reasons for women to wear the romantic, the intentionally ravishing, the heroine evening dresses of this year. But... standing, backs to this page, are two of the 59,448,548 reasons why women, often, can't. Because what Man will wear decides (or should decide) what Woman will wear. And his judgment may be based on anything from whim to current shortages. This issue of Vogue shows fashions for three shades of night-life—white tie, black tie, everyday tie occasions. But men are creatures of convention, and since the convention of formality is returning more and more—women (and men) will look more beautiful this winter for the pleasant custom of really dressing at night.

*venings out, from coast to coast. What to wear and when. Long dresses that belong again, short ones that go on belonging. And the new in-between length that belongs with black tie or white tie, depending on detail, jewels, and décolletage.*

The sometimes black-tied, sometimes white-tied man you see decorating many of the pages in this issue—is not there for decorative purposes alone. He's part of the picture, not just because we think these clothes would please a man (and we think they would)—but because Man decides what Woman shall wear at night. What he wears, and how closely you follow his degree of dress, can make what you wear "correct" or not. He may be a man whose wardrobe is not fully recovered from wartime shortages. And because of this (coast to coast) problem, evening ways of dressing are less regulated than they were before the war. But, some evenings will call for as much protocol as they did in the heyday of the potted palm and the red plush carpet; and some may be just this side of day suits. So: for these perplexing evenings, for the dressing dilemma that returning formality brings, we show, in this issue, some of the kinds of clothes that ready-to-wear, made-to-order, and self-couture can offer. And we list these rules of thumb.

White tie...the Opera, the National Horse Show, the great charity benefits, "private" evenings on the grand scale. For these, there are clothes in the Sargent beauty manner (see the dresses on pages 187, 189, 190, 211). Great skirts, close bodices, shoulders bared...colour to flash against the strictness of white ties, black coats. The most beautiful ball dress you own; women at their most beautiful.

Black tie...when in doubt, the rule is black tie. For night concerts at Chicago's Arts Club, symphony-concerts in Pittsburgh, St. Louis, San Francisco, Minneapolis, New York; evening music all over the country. *(Continued on the following page)*

*Miss Sandra Payson, daughter of Mr. and Mrs. Charles S. Payson*

(opposite). *The dress...one way to play up to the gentlemen's black-and-whiteness: pearl satin above, a narrow prism of jet satin below... and the peplum swallowtails into a train.*

*Made-to-order at Henri Bendel. Floodlighting the décolletage, a spray of Verdura diamonds.*

E. LINENFELD

*venings out*

*What you wear*

Black tie for evenings of theatre premières, of the ballet. Four ballet companies are touring America, to keep you counting on your fingers, Ballet Russe de Monte Carlo—"That's Danilova and Franklin"...Original Ballet Russe—"No, *that's* Markova and Dolin." Great names and great favourites are returning to Broadway: Cornelia Otis Skinner in "Lady Windermere's Fan." "Park Avenue," with Leonora Corbett. "The Ice Man Cometh," by Eugene O'Neill. Noel Coward's "Present Laughter," with Clifton Webb. Anita Loos's "Happy Birthday," a Helen Hayes show. And touring throughout the country, "Dream Girl," "State of the Nation," "The Hasty Heart," "Harvey," "Bloomer Girl." Black tie is first choice for all of these. And narrow, slashed dresses with bareness perhaps under cover; gloves to crush up above your elbows. More black tie evenings are built around concerts, recitals, or evening *vernissages,* such as the Florine Stettheimer and Henry Moore shows at the Museum of Modern Art; the Toulouse Lautrec show at Wildenstein's, or the exhibition of great canvases celebrating Knoedler's hundred years. For these, you probably won't want to look so seriously "dressed." Will want to wear a covered-shoulder dress (long) or a true-evening dinner suit (short) like the one on the cover. Or the clipped, slipper-length suit on page 188. But for black tie evenings, many of the softly-skirted long dresses shown in this issue might be worn. They are borderline cases, these dresses, lessening or increasing their formality by the presence of black tie or white tie.

Everyday tie....Some of the pleasantest evenings, as everyone knows, just happen; to dinner, to the theatre, with a stop in at one or more of the night clubs; begin with the premise of an everyday tie for the man. And for you, your prettiest short dress, perhaps one like the Balmain coat-dress on page 192. Look at the twelve shades of black on pages 218 and 219. And if you're really young, at the young things on page 212.

These rules for dressing for evenings out can criss-cross to a certain degree... sometimes black tie and white tie meet; sometimes black tie and everyday tie; sometimes long and short skirt find themselves on common ground. Never uncomfortably if you follow that guide of what the man wears and where you go. This year, long skirts are back, decorating the night scene, making big evenings bigger; making little ones big.

(Opposite) *Long dress—black tie or tails. Here Theodora Roosevelt (Mrs. Tom Keogh) dancer, daughter of Col. and Mrs. Archibald Roosevelt, granddaughter of Theodore Roosevelt—wears a dress of Empire yellow, flashed in black. Black lace rim for the skirt; black gloves to the elbows. And beautiful tight sleeves dropped below the shoulder, level with the bosom. Mark Mooring design at Bergdorf Goodman.*

*One way of dressing—and only a woman of carefully-scaled chic can justify it—is this, the scalpelled look of a red wool jersey day suit, night length. She'll wear it with a man who is not dressing, or is wearing black tie, soft shirt.*

*Traina-Norell design at Bonwit Teller; Nan Duskin; J. W. Robinson. Jewels by Verdura.*

*One way of dressing—*

*the unfailing way—is in*

*the tradition of floating skirt,*

*diffused glitter, fair shoulders, silk tulle. For black tie*

*or white tie, stiff-shirt evenings. Made-to-order, Jay Thorpe. Prince Matchabelli's "Prince's Ruby" lipstick.*

# New look from Paris

And the look is mostly make-up.
No also-ran, it. Seems that Helena Rubinstein
went to Paris, with a costume for the face
in mind. And the new make-up—a cool, moonlit colour
for the skin, a room-temperature wine for the lips—
became the starting point for a wardrobe.
At Madame Rubinstein's request,
Pierre Balmain designed the clothes shown on these
and the next two pages. The result:
costumes from brow to hem; costumes drawn
into one silken whole. Whole, that is,
very desirable and very beautiful. But—
if you can't manage to have it, lock, stock, and sequin,
you *can* wear the face-part alone. The make-up
is Helena Rubinstein's "Command Performance."
The clothes, an early summary
of Balmain's new autumn collection, are copied now,
and are available in America at Altman.

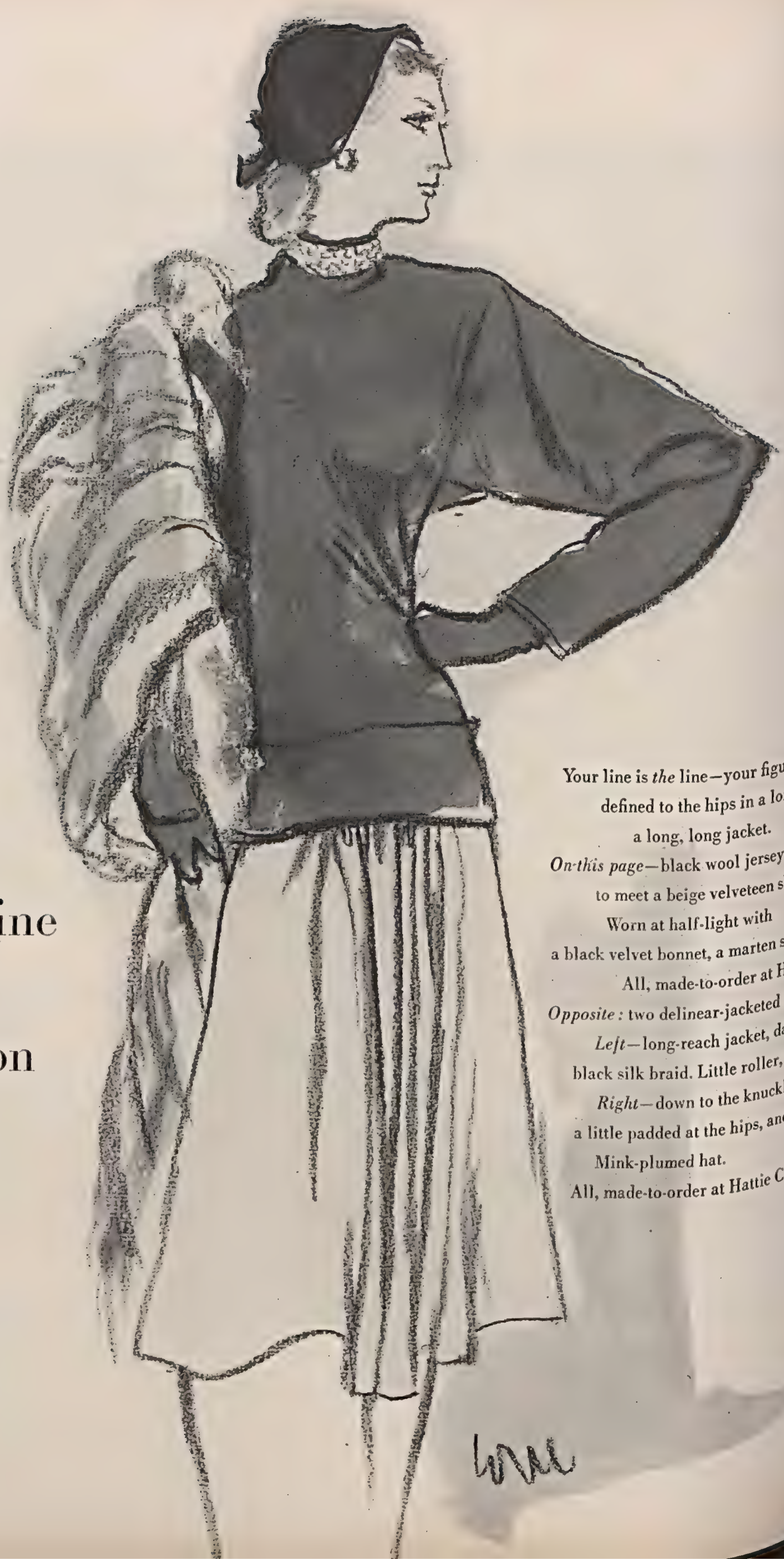
Far left: *A cast of a perfect figure; Balmain blue rayon crêpe. Worn here with pailletted shawl and bag of black chiffon. The jewels, John Rubel. The light skin-tone, wine lips, "Command Performance" by Helena Rubinstein.* Left: *Infanta. Black rayon faille taffeta skirt. Fitted jacket of rayon velvet scrolled with soutache and jet. Copies of both costumes are at Altman.*

HORST

Designed by Pierre Balmain, copied now in America—the wardrobe shown on these pages. Each of the five costumes is in itself an early report on Balmain's autumn collection. The points made: for evening, a mould of the figure; conversely, the Infanta look. For day-suits, hip-padding; often, off-centre closing, often soutache. For late-day and town-evenings, a velvet coat-dress cut low and filled in with modesties.

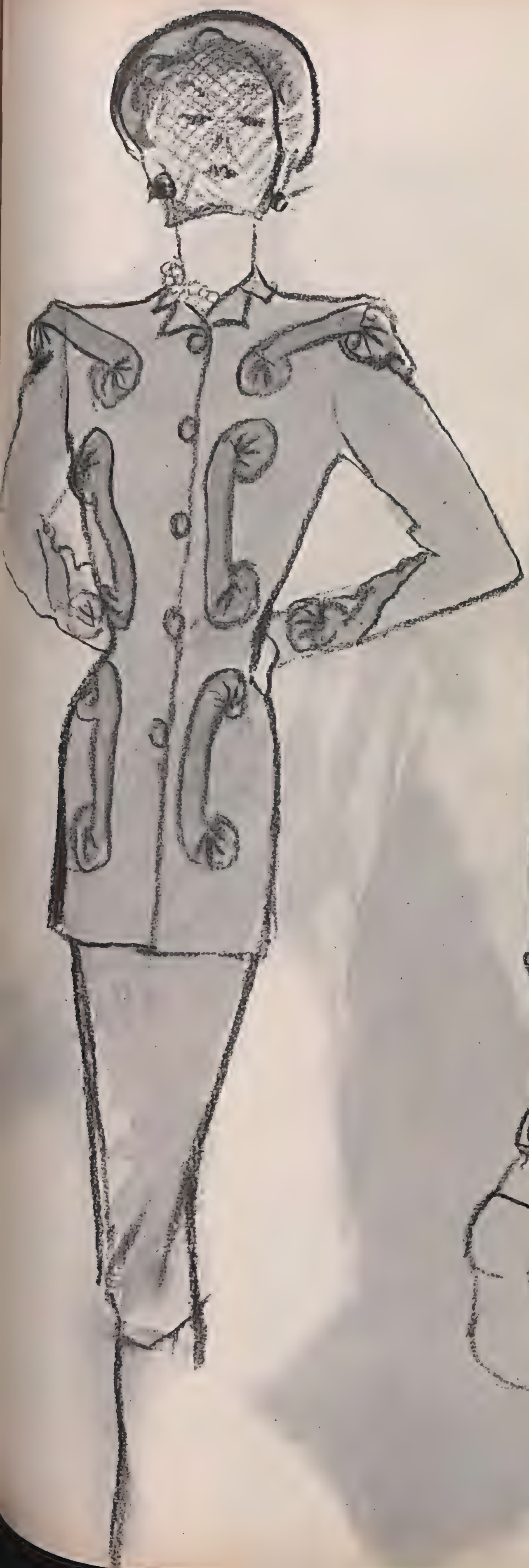
On this page: *Very Balmain, a round-skirted coat-dress cut to a low U in front and filled in with satin and lace modesties. Black rayon velvet; pink rayon satin vest and muff.* Facing page, *left: Hip-padding under an every-day suit of sailor-blue wool. The gilt metal rings go on, on the navy-blue roller—a copy of a hat designed by Maud Roser.* Facing page, *right: A black wool suit with one asymmetrical lapel, a rich crust of soutache. Jewels on this page, Seaman Schepps. All copies of Balmain models, Altman*

HORST



# The long line of fashion

Your line is *the* line—your figure
defined to the hips in a long shirt,
a long, long jacket.
*On this page*—black wool jersey down low
to meet a beige velveteen skirt.
Worn at half-light with
a black velvet bonnet, a marten stole.
All, made-to-order at Henri Bendel.
*Opposite:* two delinear-jacketed wool suits.
*Left*—long-reach jacket, dark blue suit.
black silk braid. Little roller, lots of veil.
*Right*—down to the knuckles,
a little padded at the hips, and plum blue.
Mink-plumed hat.
All, made-to-order at Hattie Carnegie.



ROMAN SLUM—
"THE HUTS ABO
CAULDRONS IN SUM
SIEVES UNDER
THE WINTER RAIN"

# Italy revives

*BY MARYA MANNES*

SPECIAL CORRESPONDENT FOR VOGUE IN ITALY

EIGHT PAGES, A PENETRATION INTO THE LIFE

OF THE ARISTOCRACY, THE POOR,

THE WRITERS, THE ARTISTS

ROME is a city of palaces. And although the palace walls may be plastered with old placards left over from the elections, inside them the life of an old régime still goes on. It is hard, in fact, to decide which survival in Italy is the more extraordinary: that of the humble, who have gone through a very bad war, losing their blood, their homes, their hopes and even their *pasta;* or that of the landed nobles—a mere handful of fifty thousand who have managed to survive, complete with treasure and charm, through the wars and upheavals of centuries.

Now, however, the landed nobles say that they are doomed: the King, protector and father is gone; Communism is just around the corner. The leading factor in the survival of the two class extremes in Italy has been, probably, feudalism: the spirit that craves a master and demands a servant. It was this feudalism that united on June 2nd to poll eleven million votes for the Monarchy. The poor, the illiterate, the superstitious, the ignorant and the fearful (preponderantly from the south of Italy)

voted for a master. The noble, the land-rich, and the educated voted for the perpetuation of their own class. So far the willingness to serve has saved both the servant and the master; over eleven million votes for the Republic showed that this willingness was wearing thin.

The people in Italy who are really hard put are the middle class who have neither the income of the wealthy nor the amoral wits of the poor to save them from hunger. The average meal in a Roman restaurant costs about 500 lire. In illegal exchange about $1.40—not bad for visitors. For the Italian clerk—for any white-collar worker in the middle class—500 lire represents his entire earning for one day on which he must support a family of at least five people. So what does he do? First, he sells all his furniture, all his china, anything that can possibly bring in money. When he has no more to sell, he and his family subsist on bread, fruit, and vegetables. Even "*pasta*"—the national staple and standby—is too expensive to buy.

Italy suffers from just about everything that should bring a people down—bitter division between north and south, between right and left; complete lack of raw materials; serious inequity in the distribution of food; village after village gutted, pocked, forlorn; her biggest industrial city, Milan, no more than a concrete waffle from the air. Briga, Tenda, reparations, and now Trieste—all these have angered, alarmed and disillusioned a people who thought themselves no longer capable of illusion.

And yet, the Italians—north and south, right and left—are pulling themselves together into a sort of defiant unity. Bridges are thrown across rivers next to the rubble of blown-up bridges. In every town masons are plastering and laying bricks. On every road crews are repairing the ravages of violent advances and retreats. In every de-requisitioned hotel, abused and worn by the rapid and inevitably careless inhabiting by Allied troops, maids and porters are waxing floors with their hands, pumicing tiles, or hanging up fresh curtains. The flourishing black market is only another form of this intense desire to live and to enjoy living.

In Rome, shops are loaded with cheeses, butter, and meat. A profusion of fruits is brilliant against the old orange walls. The streets are crowded with people who seem well-enough fed and well-enough dressed and full of purposeful activity. Even the poorly-dressed and the slightly haggard seem to bear no obvious resentment against those sipping coffee at Doney's. As for beggars—except for their period of banishment under Mussolini, there were always beggars in Italy. There is resentment, however, in the slums of Trastevere and in the miserable colonies of the bombed-out or destitute, at Tomárancio, for instance one of a dozen *(Continued on 324)*

"57," ROME'S SMARTEST RESTAURANT; ON ITS WALLS HANG PAINTINGS BY SUCH ARTISTS AS GIORGIO DE CHIRICO, LEONOR FINI

ROME'S HISTORIC PALAZZO ORSINI—IN THE DISTANCE THE DUCHESS OF VILLAROSA, WHO RECENTLY VISITED THE UNITED STATES

RENZO VESPIGNANI, DREAMY-EYED SEMI-SURREALIST WHO PAINTS "BEAUTIFUL AND UNCANNY" LOCOMOTIVES

COFFIN

THE BARONESS REUTERN—HERE, IN THE HOUSE OF THE LATE MARIO PANSA—DIRECTS "LUCIANA," COSTUME JEWELLERY SHOP

VITTORINI, YOUNG, DOMINANT WRITER, ITALY'S "OUTSTANDING AUTHORITY ON AMERICAN LITERATURE"

# Italy revives *(Cont'd)* ESPECIALLY THE FRESH CREATIVE VITALITY OF WRITERS AND ARTISTS

ABOVE, RED-THONGED SANDALS, PURELY STRUCTURAL

There is a ferment in the Italian air that makes one believe, rightly or wrongly, that if Italy is allowed a period of peace and freedom, she may contribute to Europe and to us an extraordinary creative vitality.

Ignazio Silone was sitting behind the desk where he edits the Socialist newspaper *Avanti* when I asked him: "Do you think there is a new creative impetus in Italy now that there is political freedom after twenty-four years?" The long-time anti-Fascist, the exile, the writer of such well-known books about the oppressed and humble as *Fontamara* and *Bread and Wine*, raised his shoulders in doubt. "Artists will create under any government," he said, "it does not really matter too much. Artists are fundamentally unpolitical beings."

Silone has much to substantiate him. Some of the best works of men have been made in some of the worst and bloodiest moments in history. Under Fascism several good Italian painters continued to paint, often on order. The Fascists made quite a thing about backing art and reviving popular culture. Fascism itself was inversely responsible for some of the best writing to come out of Italy; the anger and heat of opposition made swords out of pens and writers out of men of minor talent. A number of these men have already gone down with their enemy; born of opposition, they died without it.

As far as artists being primarily unpolitical, Silone is right about the older men; de Chirico,

GUTTUSO, "POSSIBLY THE MOST TALENTED NEW PAINTER IN EUROPE"

MORAVIA, ONE OF ITALY'S TWO OR THREE MOST IMPORTANT WRITERS:
HIS PARED-DOWN PROSE SHOWS HEMINGWAY'S INFLUENCE

ANNA MAGNANI, SUPERB ACTRESS,
STAR OF THE COMPASSIONATE FILM "OPEN CITY"

EVERYONE WEARS SANDALS—
BUT MOST ARE MADE
OF CANVAS AND WOOD

de Pisis, Campigli, Morandi. But the younger men whose names form a continuing pattern in Roman, Milanese, Florentine talk are profoundly political: Guttuso, the painter; Vittorini, Carlo Levi, and Moravia, writers; Mirko and Mazzacurati, the sculptors; and a dozen more talented and ardent participants in the social crisis.

It is too early yet to say categorically that the creative ferment stirring in Italy will produce great artists, or that art in Italy is better or newer or more interesting than that of France, say, or the United States. But Italy has one thing in her favour, an important thing: a tradition of artisanship so deeply rooted in the Italian soul and hand that instead of five or six good "easel painters" there are a thousand anonymous and humble men to whom the creation of things of beauty is the normal birthright. Every Italian village has a fine ceramicist, or a good wood-carver or a master stone-cutter. Out of these ranks are rising individual artists who give every sign of building a new fresh culture which may *(Continued on following page)*

THE PRINCESS IRENE GALITZINE
DIRECTS "FONTANA," DISTINGUISHED MAISON DE COUTURE

COFFIN

"MADAME ANNA," LONG AT SCHIAPARELLI'S IN PARIS, DIRECTRICE AT "GABRIELLASPORT"

STREET SCENE: THE FREE BLESSING OF SUN, THE ENORMOUSLY EXPENSIVE RESTAURANTS

# Italy revives *(Cont'd)*

very possibly take the lead in Europe as well as in the new world.

Among the painters, Guttuso first came into prominence here with a book of savage wash drawings of the German occupation called "*Gott Mit Uns.*" Since then his drawings have appeared in many places, from the walls of smart "57" Restaurant to *avant-garde* reviews like *Il 45* and book covers, and his canvases have been bought by a number of private collectors. In a show of Italian art given recently in London, Guttuso's painting drew extravagant praise from the critic of "The Listener," who referred to him as possibly the most talented new painter in

BEGGAR CHILD, "GREEN AROUND THE EYE... GREY AROUND THE MOUTH"

THE COUNTESS LUDOVICO CERIANA MAYNERI, "ROME'S MOST RAVISHING BEAUTY," IN HER WEDDING GOWN

MIRKO, A MAJOR ITALIAN SCULPTOR, FAMED FOR HIS "ARRESTINGLY BEAUTIFUL THIN YOUNG WARRIORS IN BRONZE"

Europe. Guttuso's virtues are a passionate, brutal intensity of line, a quality of deep human emotion, and an often exciting colour sense. His faults are probably those of immaturity: he is not yet quite weaned from Picasso and Braque, is explicit to the point of crudity, and still confuses violence with strength.

Dependence on French forms of the last twenty years marks the work of most of the painters who live, like Guttuso, in the *Via Margutta*, a sort of Casbah of winding steps, twisting corridors, secret gardens, and hidden studios on a dozen different levels; a colony in the heart of Rome but apart from it, unmolested by the careening jeeps and roaring UNRRA trucks that make it an ear-splitting city.

Of this larger group in the *Via Margutta* or near it, Gentillini is the most interesting painter, imbuing his consciously naïve arrangements of figures and landscape with a mystic gentleness and colour of great charm. Tamburi, Savelli, and especially Montanarini are talented draughtsmen, far more able and original in black and white than in colour. They are at their best, actually, working on order for some decorative artisan centre like Galassi's, where plates, chests, mosaics, and tiles can benefit from their taste and skill. Many painters and sculptors have been forced to work in these fields in order to live. Sculptors like Mazzacurati and Leoncillo are responsible for some of the most handsome and original ceramics in Europe; but as they consider decorative work a form of prostitution, most of them prefer to starve for the sake of turning out what they call "pure" art but which is in many cases far inferior, artistically, to their "prostitution" efforts.

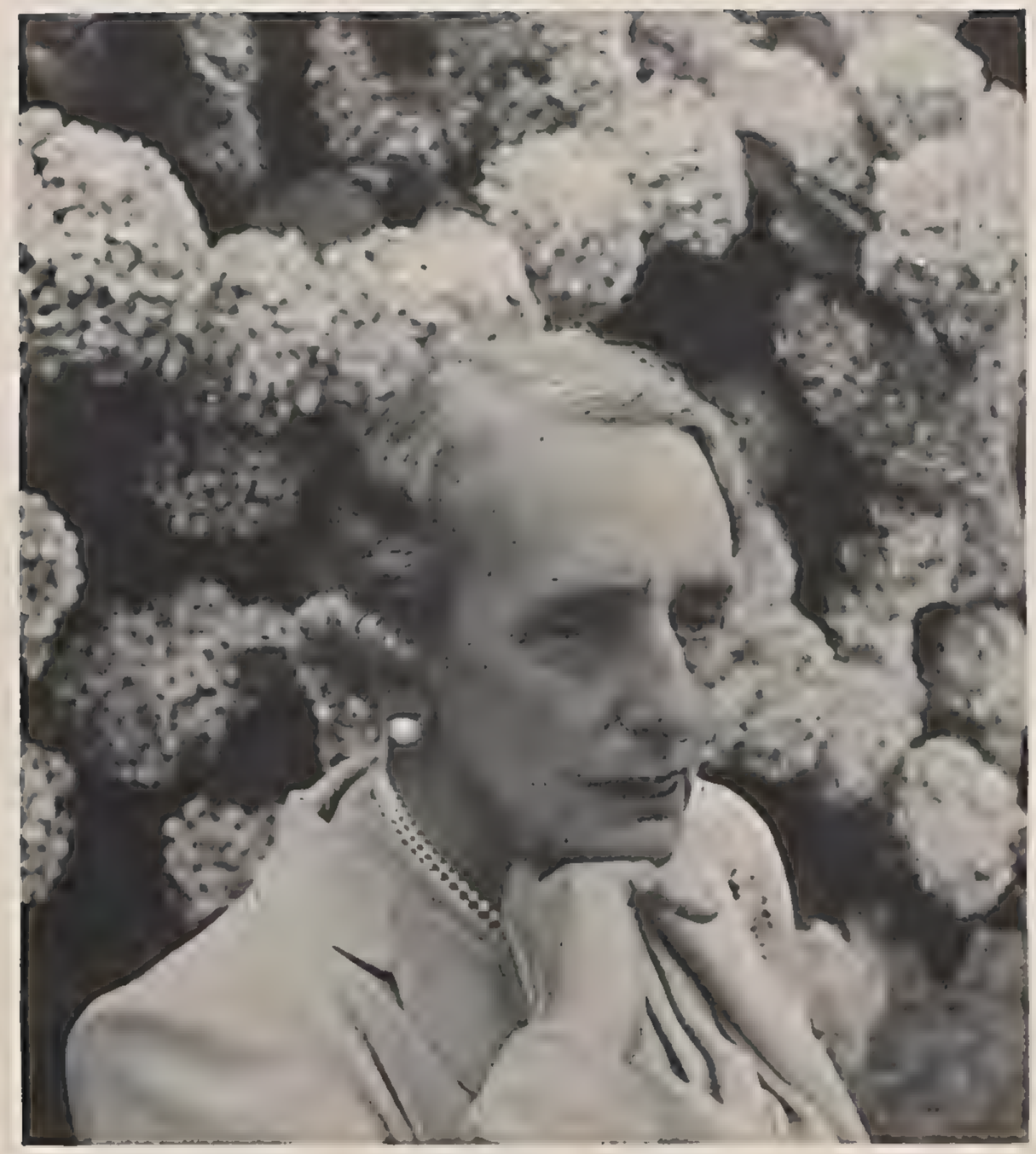
Mazzacurati, a handsome sculptor, is a master craftsman with a highly unorthodox vision. He has done a series of "Emperors"

*(Continued on following page)*

CARLO LEVI, WRITER, PAINTER; HIS POWERFUL BEST-SELLER, "CHRIST STOPPED AT ÉBOLI," DOCUMENTS SOUTHERN ITALY, "FORGOTTEN LAND, MISERABLE BACKWATER"

THE COUNTESS GABRIELLA DI ROBILANT OWNS "GABRIELLASPORT," VITAL, IMPORTANT MAISON DE COUTURE

COFFIN



THE DUCHESS OF SERMONETA—VITTORIA COLONNA—
IN THE GARDEN OF HER FAMOUS PALAZZO SERMONETA

# Italy revives *(Cont'd)*

which should wither in any man the lust for power. They are smallish bronzes, brilliantly executed, of middle-aged men with sagging paunches, skinny legs and arms, flabby flesh, and small bullheads that emanate greed and evil. Just who would want to be confronted with such unappetizing symbols it is hard to imagine, but museum pieces they are, and potent warnings.

Mirko ranks certainly as a major Italian sculptor, although he has done nothing lately as arrestingly beautiful as the thin young warriors in bronze of ten years ago. He is, however, working on three-dimensional mosaic heads that show extraordinary possibilities. The small pieces of brilliant colour give uncanny life to a head, aside from their purely decorative impact.

Of the decadent, quasi-surrealist school of painting, Italy has some brilliant exponents, among them—notably—Leonor Fini. Fini is of course not news: New York, Paris, and London know her delicately vicious arabesques as well as Rome. Sex, death, and the minutiae of life are her themes, and no one handles them with more imagination or precision. (She has just completed a book of pornographic drawings which should join the classics in that field.) Fini has handed on her particular skills and vision to a young Italian called Lepri, who has forsaken a diplomatic career and its attendant social customs for a Bohemian life. He too revels in suggestive minutiae and executes them with considerable assurance.

The most interesting newcomer in this slightly tricky field is a very young Roman painter called Vespignani. In a small bleak studio that no American painter would put his cat in (let alone swing it) this dreamy-eyed youth with dirty toes and disheveled hair paints pastel locomotives and freight cars that are literally out of this world and certainly out of the canvas. They are beautiful and uncanny and God knows, different. Vespignani also does remarkable drawings in rather a George Grosz line of middle-aged ladies with pig-like extremities and corsets on over their clothes. These descriptions do not, I fear, convey the fascination of his work or the reason why he can not paint fast enough to supply the demand. Vespignani may be only a flash in the pan, but he is a Roman candle at that.

*(Continued on page 325)*

MAZZACURATI, HANDSOME SCULPTOR
OF A SET OF BRONZE "EMPERORS"
SATIRIZING FASCISM

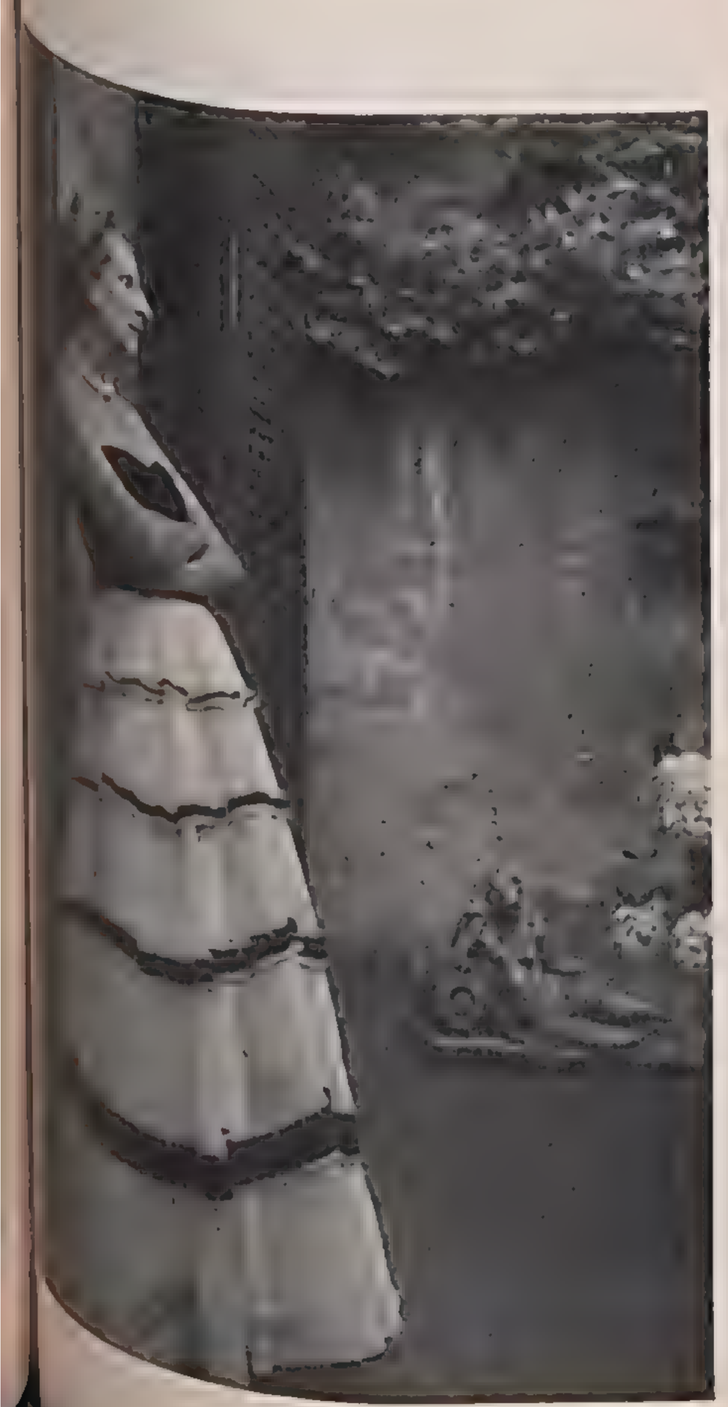
LEONOR FINI, THE SEMI-SURREALIST PAINTER, WHOSE "DELICATELY VICIOUS" OILS SUGGEST LIFE THROUGH ITS MINUTIAE

LUCIANO EMMER (CENTRE), TATIANA GRAUDING, AND ENRICO GRAS MAKE AMAZING EXPERIMENTAL FILMS OF ITALY'S GREAT MEDIAEVAL FRESCOES, BRINGING THEM "TO EXTRAORDINARY LIFE"

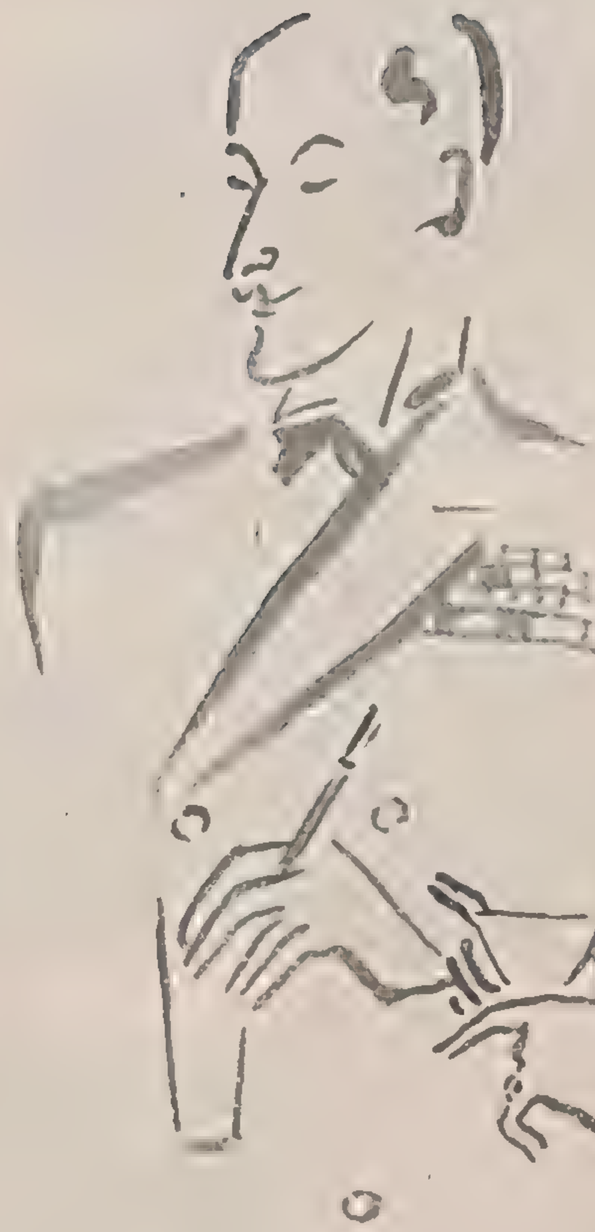
STREET SCENE: BEAUTY IN DECAY, POVERTY IN POWER

COFFIN

IGNAZIO SILONE, WORLD-FAMOUS ANTI-FASCIST WRITER; HE PICTURED ITALY'S OPPRESSED IN SUCH NOVELS AS "FONTAMARA," "BREAD AND WINE"; NOW HE EDITS THE SOCIALIST NEWSPAPER, "AVANTI"



THE COUNTESS SPALETTI, BLOND ROMAN ÉLÉGANTE, IN AN EVENING DRESS FROM "GABRIELLASPORT"



# After-dark, after thirty

Fashions, this year, are very much concerned with figures. And if your figure is neither too young nor too old, you look for a fashion which has that fact next to its heart . . . but *not* on its sleeve. A fashion that humours your lines . . . not with the patent (and too often unflattering) flattery of "softness" and ruffles; but by understanding, understated, distinguished design. Like the dress-for-dinner fashions on these pages . . . four worldly dresses that cover your shoulders, lessen your hips, move with an easy poise.

Right: *Whether the men wear black ties or white . . . a dress of black rayon satin with a covered-uncovered lace top; full, sweeping back. Nettie Rosenstein design. $295. Bonwit Teller.* Facing page, left: *Black Onondaga rayon crêpe dress with a square neckline, sleeves that are almost a cape; slender skirt strategically draped on one side. Ben Reig design by Omar Kiam. $90. Lord & Taylor.* Facing page, centre: *Deep violet . . . a slender sheath of it, with drapery tossed back like a scarf, cascading smoothly down one side of the skirt. A dress of Julius Werk rayon crêpe; Eta design. $115. Lord & Taylor.* Facing page, right: *When ties are black, your dress might be gleaming grey; very simple, almost a shirtwaist. Wide-belted rayon satin; a Bruno design. About $90. At Hattie Carnegie.*

*The peach-brick house backed by a formal grass garden, a fat, baroque fountain*

# Great style, small scale

"DUCK CREEK"—ON THESE FOUR PAGES, MR. ARVAD KNUDSEN'S HOUSE IN OLD LYME

"Duck Creek" is a beautiful stylized plot of Europe, locked into the Connecticut land. When Mr. Arvad Knudsen, a collector and antiquarian with a flair for architecture, heard that the Georgian post office in New London was to be abandoned, he bought it—old bricks, urns, and cupola; had it moved to a salt-meadow near the Duck River in Old Lyme. There he rebuilt it into a house of his own design, severe as a carpenter's square. He gave the façade a Connecticut Valley Chippendale doorway, made in 1750; backed the house with a formal grass garden, boxed it in with arbor vitae.

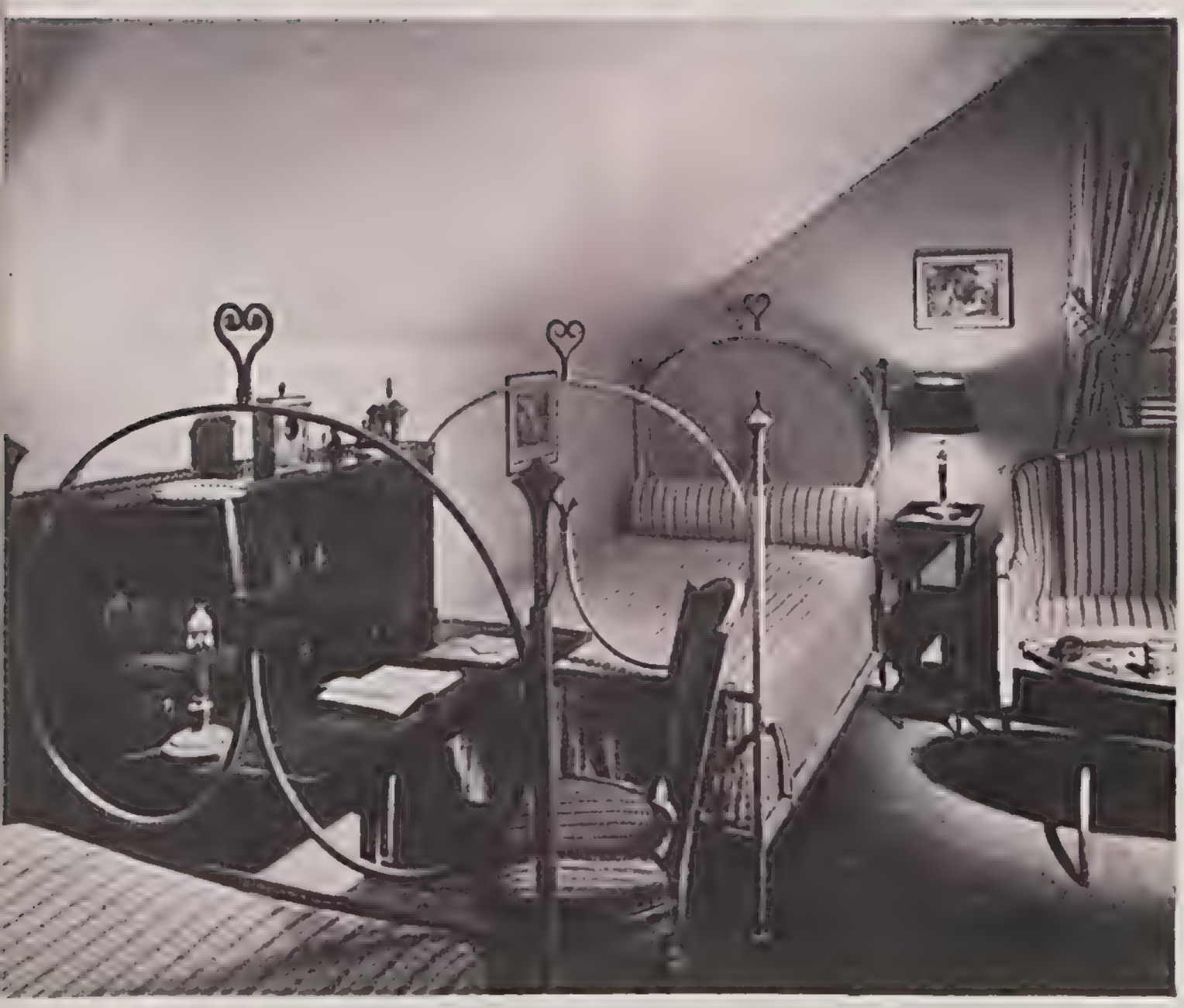
Inside, the little house has an immediate shock of elegance, the dry sparkle and sunlit space of a Scandinavian summer palace. Everywhere, the shine of gilt and crystal chandeliers, of bare marquetry and marble floors. Everywhere, the feeling of extraordinary scale, achieved by the sparse, skillful grouping of furniture, and by literally raising the roof with twelve-foot-high ceilings. *(Continued on page 314)*

*The rare Chippendale entrance door*

*In the entrance hall—the immediate elegance of blue and green French wallpaper; red velvet benches*

*In Mr. Knudsen's bright, white and gilt salon—*
*magnificent floor brought from Fontainebleau,*
*bare except for the beauty-patch of an Aubusson*

*In the withdrawing room—French chestnut boiserie;*
*claret-red and white toile;*
*eighteenth-century paintings from Portugal*



*A small bedroom, striped with prim*
*red-and-white cotton; scrolled with*
*two surprising French beds of iron, painted red and grey*

*From the terrace—the billiard-green garden,*
*the swimming-pool,*
*the starched little painted pavilion*

KERTÉSZ

*In the dining-room at "Duck Creek," Mr. Arvad Knudsen's Connecticut house—*
*bare bloom of a white marble floor; absinthe-green brocade; Chinese Lowestoft*
*on open shelves; a chandelier of silver French hunting-horns*

# Have a hand in how you look

This year, every year, there is good reason for self-couture. Clothes designed under your direction, made to your order... clothes you watch over from first stitch to final fitting to happy old age in the front of your closet. They are the clothes that are really yours, that have your personal signature from collar to just-right hem.

Perhaps your good reason is a fabric. A beautiful length of satin, a bolt of smoky jersey, a precious few yards of hand-loomed tweed. Or anything rare enough, just-what-you-wanted enough to demand your loving care from the first design to the last fond detail. Fabrics like this are not plentiful yet, but you will find some unusual weaves and colours that manufacturers had no time for during the war.

You might have an idea. A dream of a ball dress, The Perfect Suit, even a whole wardrobe; or just an idea of how you want to look this year. So you take your idea into your own hands...take the patterns, the fabrics, the stitches, the time...and look the way you really want to look.

Or you might start with an Urge to Create. You don't paint or write, your thumb isn't green, your sauces are anything but *cordon-bleu;* but you *can* sew. You can turn a mental picture into a costume; and gain a certain satisfying sense of achievement from the process. Or...if needles and thread are alien tools to you, you can have the pleasure of having-made; of watching a happy inspiration pass from your mind to your tailor's hands, and into your wardrobe, a finished beauty.

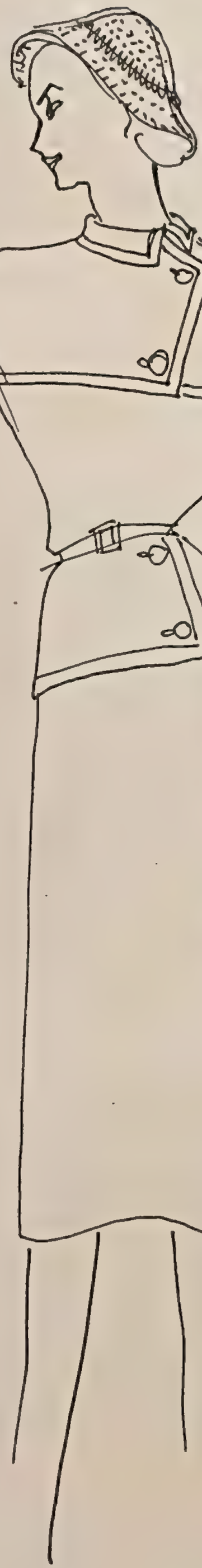
Most wardrobes are a blend of the ready-made and the made-to-order. The proportion is up to you; your taste, your talents. In this issue, we give you seven beautiful fashions to sew—the big, important pieces that really add up to the way you look in this or any season. A panelled ball dress of moon-coloured taffeta. Three new, impeccable wool jersey dresses. Two good wool suits; one curved, one columnar. And, on the cover, a new, a faultless dinner suit of pale-blue satin, designed to bring others than your tailor to your feet.

These are the events in your wardrobe, the clothes that are worth making (or having made). Worth plans and fittings, worth a good deal of time and the most beautiful fabrics you can find. Definitely not planned as budget-savers, or little-things-you-whip-up-at-home. These are the clothes that are yours alone, the plotted perfections that are always the real Why of self-couture.

**Made for evening** (opposite): *A romantic ball dress, the event of your whole wardrobe. For the most precious fabrics, the most skilled hands you can find. Made here of Rémond-Holland striped rayon taffeta. Vogue Design No. 5885. (For other views and sizes, turn to page 322.) Antique diamond jewellery: À la Vieille Russie. Pond's "Honey" lipstick.*

# Make your own looks

In this issue, we give you a nine-part look at the way you might look this winter. A small, private made-to-order collection—for you, if you choose to make your wardrobe (or have it made) to your own measure, to your own taste, to the way you live. A design for a dinner suit, new in brocade; a ball dress, newly bare-shouldered, grand-skirted; two suits, curved two new ways. All the essentials—except, possibly, a fur coat (we can't really advise taking a needle and thread to five yards of ranch mink). But on these two pages, there are dresses to wear *under* furs—four for day, one for later—all wonderful in soft-to-drape, firm-to-tailor WOOL JERSEY; the most versatile (and packable) of fabrics. *Far right:* a dress with this season's high collar, high taut waistline; you might make it of sand-beige jersey. *Right:* dress tailored to a one-side line; try chrome-grey. *Below, left:* slim pumpkin-sleeved dress; try bright jersey. *Below, right:* the black jersey dinner dress; mid-long skirt, uneven hemline (see its little top on page 323). *In the corner:* under the hood of the brown dress (facing page), a new neckline, moulded up from the shoulders. (More views on page 322; more about jersey, page 272.)

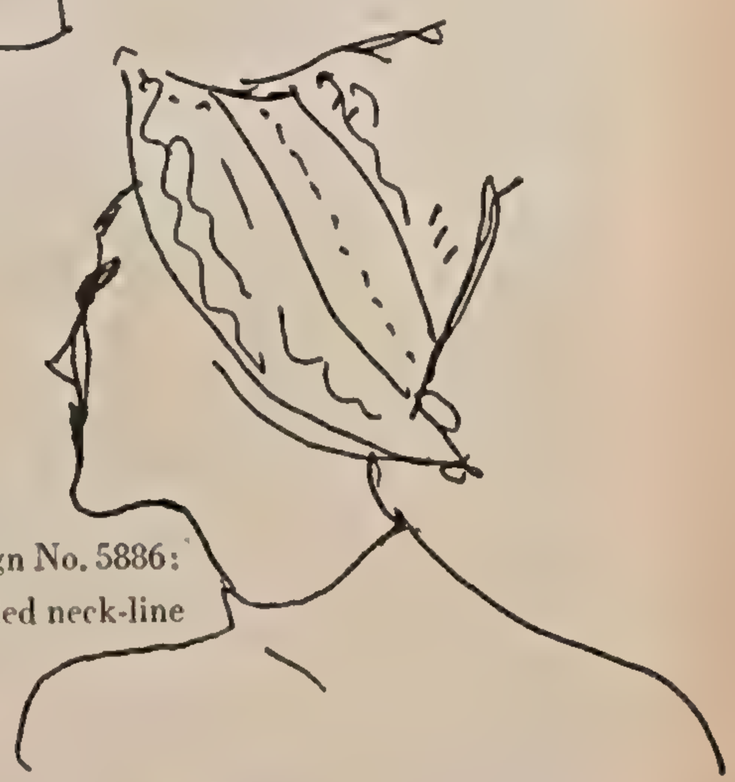


Design No. 5888: the high waist

Design No. 320: the one-side line

Design No. 5884: pleated sleeves

Design No. 5871: the uneven hem



Design No. 5886: moulded neck-line

**The sum of autumn** (opposite). *A hood and a dress with its own discipline of fitted waist and lower hemline; of Wyner wool jersey. Vogue Design No. 5886. A shadow for your legs; dark brown nylons by Mary Grey, Bonwit Teller. Clip: Cartier. Alexandra de Markoff's "Brilliant Topaz" lipstick.*

# Cut a suit to curve

Requisites in any woman's wardrobe—the suits she travels, shops, lunches, lives in. News in this season's suits—the declared slimness, the implied curves you see here.

*Above:* A columnar suit, slim and straight; but padded out to a pretty curve over the hips. Your tailor might make this of earth-brown wool; here, Juilliard's Velvolaine. Vogue Design No. 325.

*Facing page:* A jacket that fits skin-close, then rounds out over the elbows; slim skirt that flares to a wide hem. It might be beige wool; this, by Stroock. No. 5870. (Other views on page 323.)

HORST

You might take the sharp September air in sharp black-on-white checks, like these. You might score them with yellow: sample the new, nice fashion for black velvet with your woollens. *Left:* dress—cut like a coat. By B. H. Wragge; $50. Bonwit Teller. Yellow gloves. Rayon velvet visor, $50, John-Frederics. *Right:* sleeveless jumper suit; by Davidow. $50. Yellow sweater. Veiled velveteen cloche, $17; and big velveteen bag, $23. Suit, hat, bag at Saks Fifth

# First into town.

*THE EARLY JERSEYS,*
*THE WOOL CHECKS THAT GO ON*
*UNDER FURS, INTO WINTER*

KAY BELL

Your first autumn suit might be of soft wool jersey, squarely tailored; with a long jacket, lean skirt. This one is black-red-white plaid, $142; has a plaid vest underneath, $35. At Lord and Taylor.

This one is creamy beige jersey, with four square pockets, a heavy pigskin belt. About $175. At Rosette Pennington. Both suits are by Mme. Bery of London; also at Garfinckel's; The Robert Simpson Company, Toronto.

# Twelve shades of black

The ever-ever dress...whose time is from meridian to meridian, whose place, from here to everywhere. The doted "little black dress" this year becomes an example-in-line of each new day-to-dinner cut and design.

*Above, left:* Down-deep scooped neckline—on wide-skirted wool jersey dress, double-buttoned with rhinestones. Herbert Sondheim design; $70. Russeks.

*Above, centre:* High, Pimpernel collar; brief, brusque peplum. A rayon crêpe suit-dress for time past meridian. Rayon faille collar. Adèle Simpson design; $15. Saks Fifth.

*Above, right:* Stiff, push-up collar—on a little bean-pole of a suit for afternoon, after dark. Rayon faille, rhinestone buttons. Larry Aldrich design. (Ready Nov. 1.) Under $50. Jane Engel.

*Below, left:* The point is your figure—wool jersey shirred and folded all over. For any hour, any day. $125. Bonwit Teller.

*Below, centre:* Skirt swung to the side. A rayon crêpe in-the-afternoon dress, planned to put a figure in the best light. Pauline Fields design; $40. Franklin Simon.

*Below, right:* Full-blown sleeves—full skirt, follow-the-figure top. Black wool jersey dress for all daylight. $95. Bonwit Teller.

*Above, left:* The rounded line—the curve over the hips, stiffened here with deep braided passementerie. A rayon crêpe late-day dress. Joseph Halpert design. (Ready October 1.) $50. Bergdorf Goodman.

*Above, centre:* Long-figure line—brought about by a peplum like a valance, swung very low. High-throated, deep-sleeved, and two-pieced. Wool dress by Herbert Sondheim; $110. Bloomingdale.

*Above, right:* Dress with a hood—very neat in the top, a little low-waisted. This wool dress can have a hood with a coppery lining. Mildred Orrick design. Dress, $35. Hood, $10. Bergdorf Goodman.

*Below, left:* Neo-shirtwaist—deeper throated, more gently curved than most. A good field for jewels (daytime or afternoon)—and a good find for the not quite young-and-perfect figure. Pauline Fields design in rayon crêpe. (Ready Nov. 1.) $10. Franklin Simon.

*Below, centre:* Bloused-out back that comes close at the waist—big pockets, a push-uppable collar. Wool suit-dress with a black and red rayon crêpe blouse. Design by Ben Reig. $205. At Lord & Taylor.

*Below, right:* Peplum to one side, with an other-side slit in the shoulder...a dress with a spiralling line, for the time when the sun goes down. Eta design in rayon crêpe; $80. At Lord & Taylor.

Dagmar

HERBERT MATTER

# The California air

In California, flying is a big business, a big pleasure, and very much a matter of course. California claims more pilots, commercial and private, than any other state of the Union; the greatest aircraft industry in the world. It all got off the ground in 1883, twenty years before the Messrs. Wright came along, when a Californian named John Montgomery slid out over the Otay Mesa in a glider. It stops nowhere: the sky is no limit.

California and Texas get official credit for the best flying weather in the country. And California businessmen give prodigal credit to almost any air-borne enterprise. The Los Angeles area alone has forty-three airports—six Municipal, three Military, and thirty-six privately owned. When the new Los Angeles Municipal Airport has all the advantages of a $25,000,000 remodelling, it will be no better than it should be: the best in the United States.

Even now, you can leave the Coast Friday on an airline plane, spend Saturday and Sunday fishing the streams of Wyoming or Colorado, and be back in time to tell lies on Monday morning. In the autumn, you can fly by "Hunters' Special" to South Dakota, and put in a full week end threatening pheasants. In the winter, you can shuttle by ski-plane to Salt Lake City, and on to the famous slopes at Alta, Utah.

California's private pilots take their planes as casually as New Yorkers take uptown taxis. One young Los Angeles couple often fly up to San Francisco to bring home dinner from Fisherman's Wharf. One top-flight oil man drives his plane to his week-end camp in the mountains, slices ten hours off his round-trip travel time. Another oil man, who owns a remodelled DC-3, recently made a flying business trip to Peru, came back bee-line to the Yukon for a few days of pleasant collapse. Many private pilots with short time and sound nerves fly to the High Sierras, to Manatchee Meadows, for skiing; to Bishop and Lone Pine to fish and shoot deer.

Members of the Falcon Air Club, who include bartenders, mechanics, and the Hollywood hierarchy, use the Whiteman Air Park in the San Fernando Valley as a taking-off place; make "Sunday breakfast" flights to ranches and beaches. At the Huntington Beach Airport, *(Continued on page 312)*

*MRS. COURTLANDT GROSS*—shown opposite like a figurehead for flight—is air-minded by marriage: her husband is Vice-president and General Manager of Lockheed, in front of whose overwhelming, newsed-over plane, the Constellation, she is photographed. Mrs. Gross wears a costume Adrian designed for flying. The suit, planned for any-daytime from Pacific to Eastern Standard, is covered by a warm hooded coat whose cape becomes an air-robe.

*Five pages of California flying follow*

*MRS. CAMERON HALL* of San Francisco (daughter of Mrs. Russell Havenstrite) is the wife of Dr. Cameron Hall, mother of a fourteen-months-old baby daughter; all three of them consider flying the natural means of transportation. Here Mrs. Hall is photographed with her *Ercoupe*, wearing De De Johnson's culotte flying costume, designed so that it does not bunch when sitting and, even in motion, looks like a skirt. Beige wool gabardine culotte, rayon crêpe hooded shirt; Bullock's-Wilshire; Jay Thorpe. Gold jewellery, George Headley.

*MRS. RUSSELL HAVENSTRITE* of Los Angeles (mother of Mrs. Cameron Hall, opposite) is committed, as is the rest of her family, to the flying life. Mr. Havenstrite uses the plane for business; the whole family use it for fun, go on flying week ends, plan to fly soon for a holiday in Perú. Mrs. Havenstrite is photographed in front of the family plane, a reconverted Army DC3, on her flying way to Santa Barbara for a dinner party. Her sweeping wrap of brownish black silk is by Genia Inc. The deep mink stole is designed by Willard George.

*MRS. WILLIAM VALENTINE* flies with her husband in their little red Beechcraft or in the twin-engine plane which he uses for business. From Pasadena, they propel compass-round in California, into Texas for the shooting. Their four small children air-commute with them to their Sierra ranch. Mrs. Valentine likes this wool fleece coat for flying. Adele Sportswear design. De Pinna; J. W. Robinson.

MISS CAROL BENTON is one of the Mustangs Inc.—eight girls who own a Cessna 140 together, and to whom flying machines are normal as gas buggies. Miss Benton has a commercial license. To her, flying is business as well as fun; she is a demonstrator and salesman for Cessna Aircraft—and, on her own, a crusader for aviation training in girls' colleges. She wears for summer flying a white multi-cord golf dress. By Pat Premo. Saks Fifth; Garfinckel's.

SOFT MATTER

# Top-flight women in aviation

For most women in most States, an aeroplane flight begins and ends with the airline limousine. But in California it's another story. A good many women pilot planes, and a good few are high in the aviation industry itself. Five of the highest are shown here: a distinguished scholar who works for air-education; an authority on aviation research; an important airline executive; and two top aeronautical engineers....

GEORGE PLATT LYNES

*PATSY KELLY*

*DEAN CRAWFORD*

*LOIS JORDAN LAKE*

*MABEL MACFERRAN ROCKWELL*

*ROSE E. LUNN*

*MARY SINCLAIR CRAWFORD,* Dean of Women at the University of Southern California, is a fighting champion of air travel. Grey-haired, with a quick eye for comedy, she is known as "the Flying Dean"; believes that the airlines are the most direct line to world peace. Some twenty years ago, she came to Southern California from a teaching job at Bryn Mawr, with an over-weight of academic degrees, a deep knowledge of Old French. She was one of the pioneer passengers on the China Clipper, has taken many groups of her students on air-tours of Europe, South America, and the Orient. Now she is President of the Women's International Association of Aeronautics; works to get women accepted as co-pilots on commercial planes; sponsors the University's new air school at Santa Maria. Much of her faith in flying is based on one memory: in the Near East, one morning before breakfast, she covered the same route that took the Children of Israel forty years.

*PATSY KELLY* is a ranking authority on aeronautical research. Small and sparkling, with frivolous curls, she is a veteran pilot, once managed a flying school on Long Island. Ten years ago she came to California to compile aviation data for the Douglas Aircraft Company. Now she is Technical Librarian of the Cal-Aero Technical Institute; acts as liaison between the aviation industry and aviation training courses. Her husband, Garland Peed, is very compatibly an aircraft-design engineer.

*LOIS JORDAN LAKE* is the top woman executive in Western Airlines—the oldest commercial airline in the country. Tall, dark, slender, with a charming crinkle of a smile, Mrs. Lake is City Traffic Manager for the Salt Lake City Area of Utah. Her main line of endeavour is to keep up Western's 98.7% operating efficiency; among her many sidelines are publicity, public relations, and advising passengers about a great assortment of problems, from "What clothes should I take skiing?" to "How can I ship a bear?" She herself has flown a hundred and sixty thousand miles on Western's planes. Grounded, she likes to garden, play the piano, read French, and work for good civic causes—she is one of the few women who belong to the Senior Chamber of Commerce.

*MABEL MACFERRAN ROCKWELL* is a small woman with high-voltage wit, and a big reputation as an aeronautical engineer: she is Supervising Engineer of the Cal-Aero Technical Institute Laboratory. She studied at the Massachusetts Institute of Technology and at Leland Stanford; helped design the power transmission systems for Boulder Dam and the Colorado River Aqueduct. Later, she became a production research engineer at the Lockheed Aircraft Corporation, where she organized and headed her department. (Of the fourteen hundred engineers employed by Lockheed, Mrs. Rockwell was the only woman.)

*ROSE E. LUNN,* tall, slim, with dark blond hair, is one of the foremost women engineers in aircraft production; works for North American Aviation. Her extremely important job is to check high-speed aircraft for cases of the shakes, in the final test flights. Her enchanting official title is "Chief Vibration and Flutter Engineer."

# Bevin of Britain

*The Foreign Secretary balances between Russia and the Right...*

*BY KINGSLEY MARTIN*

Ernest Bevin's career is remarkably consistent. Many critics, finding that as Foreign Secretary he is a staunch supporter of the British Empire, and continuously at loggerheads with the Soviet Union, assume he is another example of a revolutionary leader who turns his coat when he wins power. Mr. Bevin is open to no such charge. Ever since the time he earned sixpence a week helping on a farm as a small boy, he has identified himself with the "underprivileged." Trade Unionism has been his life's environment.

Bevin did not change his views when he accepted office as Minister of Labour in 1940 or became Foreign Secretary in 1945. He became during his Trade Unionism struggles the nearest thing to an American political boss that English politics produce. He is always out to smash any group which threatens the unity and strength of an organization which he controls. He built his trade union organization at the expense of many bitter fights with the Communists, and the pointed jest has been made that he regards the Soviet Union as "a breakaway union from the Transport and General Workers' Union."

He enjoys a fight, and has become through many vehement scenes in Trade Union meetings and Labour Party Conferences a past master in the art of winning his way in a mass meeting. He likes to wait until his opponents are thoroughly excited, and then with a louder voice than theirs will provoke them until they are tired out and the uproar dies down. Then he sets out to massacre them. He brings to his aid every device of ridicule, abuse, and cajolery. From these battles he has stored up a stack of hatreds. There are well-known men in public life whom he will never forgive, and who find it very difficult to forgive what he has said to them.

It would be a mistake to think that because Ernest Bevin is a "Red-baiter," he has deserted his own class, or, like Ramsay MacDonald, ever fallen for the "aristocratic embrace." If, like Mr. Snowden, he has earned national applause by being rude to the representative of a foreign power, that is because he is really representative of the natural jingoism of the ordinary man.

Ernest Bevin has two hatreds, the Communists and the Intellectuals. On occasion the hatred of the Intellectuals is the most hampering of all. Though he may not admit it, he knows that he is himself an Intellectual, that is to say, he is interested in ideas as well as in achievement. He likes to see where he is going, not merely to solve problems empirically as he meets them.

The split between the Trade Union Movement and the political Left was lost by a narrow margin. In 1931 a new organization was formed, called the Socialist League. In the initial discussions, the Trade Union Movement was very effectively represented. Everything turned on Ernest Bevin. If he had joined the Socialist League it would not have been an ineffective "ginger group"; it would have become a powerful alliance of Socialist forces. But the chairmanship was not offered to Mr. Bevin, and the Socialist League was deprived of its Trade Union support.

Mr. Bevin is a most formidable debater and shrewd tactician, a man of great intellectual ability. Occasionally he gives the public the advantage of hearing him thinking aloud. I recall the imaginative sweep of his proposals for Empire reform when he returned from his world tour not long before the war. And, as if to satisfy the despised Intellectuals that he is no mere national champion, oblivious of the fact that today we are all citizens of One World, he recently made a remarkable speech in the House of Commons explaining that he hoped to see a World Government and that no international problem was soluble except through the Parliament of Man. To the many M.P.'s who congratulated him after his speech, he contented himself with a simple comment on his own performance. "It was 'istoric," he said. And so it was.

The first big speech I ever heard Ernest Bevin make on foreign affairs was at a Labour Party Conference in September 1935. The issue was sanctions against Mussolini. Mr. George Lansbury, the pacifist veteran, loved throughout the whole movement, made his last moving appeal to the Party Conference not to embark on a policy which *(Continued on page 290)*

## *TWO LADIES IN PLAID*

or: two ways to curve a little waist in a big plaid

*Left: A swashing woollen coat in a run of browns, cinched to a curving line. $200. Saks Fifth Avenue.*
*Right: Bright coat cut to a pretty-lady line. By Vera Maxwell in John Walther wool. $100. Lord & Taylor.*

*ONE VERY BOLD COAT*

or: the year's coat takes a bigger check, gentler line

*Huge plaids are news; huge plaids cut with city restraint, cut with perfect care to high-line a figure. Coat by Monte-Sano, in Forstmann wool. About $155. Bonwit Teller; I. Magnin; Marshall Field.*

*PLAID SUÈDE*
*A discovery—suède gloves printed in plaid*

*PLAID HAT*
*Frivol for a sober coat*

*PLAID VEST*
*Handsome bravado in the country*

*PLAID SHOE*
*Flavour for a "little dark suit"*

*PLAID UMBRELLA*
*Bright as a beach umbrella, accent for dark autumn suit*

*HOW TO*

*WEAR*

*A PLAID*

Plaid accessories are fashion pepper—to be worn with dash—to be taken in just a dash. Label them "Only for dark suits, dark coats, monochrome tweeds," and label them "To be used one at a time." Opposite are five plaid accents: a plaid sailor to pique a sober coat; a brash little vest for country flannels; plaid shoes for young feet; an umbrella for any day, fair or stormy; plaid gloves—not wool but *suède.* Suède gloves; beige herringbone design; $10.50. Saks Fifth. Plaid suède gloves; $10. Lord & Taylor. Further Facts Dept.; this is the first printed suède on record—Décor accomplished the process; then Aris designed the gloves. Plaid wool sailor with a sweep of feathers; to order at Lilly Daché. Plaid wool vest, with small gold buttons; $15. Lord & Taylor. Bold shoe of bright plaid wool; by Mackey. $13. Lord & Taylor. Tall plaid umbrella from France, of rayon taffeta; $60. Altman.

*On the opposite page are five examples of*

*SINGLE-ACCENT PLAIDS.*

# What looks new...

It looks new to wear a fur hat that might just as easily be made of felt, as the only bit of fur in your whole costume (example, pages 244, 245 this issue). It looks new to pull your sweater-top low over the hips, to wear the longest sweater you can find (page 194. More in October 1). It looks new to wear pins in pairs—not, as in the 1930 clip era, sedately fastened on either side of the neck, but two pins worn simply because two of a kind look smarter and newer than one. It feels new to have a small, ladylike bag in your hand again, perhaps of faille made exactly like suède, with two very short straps, for late afternoon and dinner. It looks new to see the non-siren type of woman smoker with a cigarette holder. The new smallish, slighter ones seem rather an indication of fastidiousness than vampishness. It looks new again to wear town suits in tweeds; to carry an umbrella as tall as your waist; to wear dark blue instead of black. To wear wrist-short white gloves, day and evening; to have your nylons reflect the brown or taupe or grège cast of your costume. It looks new to see the normal feminine shoulder again. You have actually seen it in the current fashion of strapless clothes. Now you'll want not to disguise it in distorting pads. (N.B., you may have to do this yourself by removing the padding and having your sleeve set in as far as your shoulder bone.) It looks new to wear a slenderly cut, tailored, medium-heeled pump with town tweeds and flannels that have seen nothing but flats for so long. It's new to wear your short haircut brushed up all around, with no part—fluffy but controlled. And it looks new to wear whopping large earrings, lots of bracelets, and no necklace with this coiffure for evening. It's new to cut off your camisole-necked dinner dress to calf length, wear it with the most delicately be-strapped sandals you can find, very thin-soled (refreshing from the clog). It's new to wear gold kid in unexpected forms...little cloche with a plain black dress; a gold kid arm bracelet; gold kid Mary Janes with disc-like buttons; or a wide crushed belt with a black knitted day dress. It looks new to make your waist as small, as indented as possible—by diet, corset, camouflage. To wear (if your waist is little) a wider belt than you've ever even seen before. And it looks new to add a flash of plaid—one only—to a dark, severely simple costume; perhaps one of the plaids we show you opposite.

# London Couture Collections. The British great excellencies...autumn, 1946 issue.

The London-town suits, the *haute couture* tweeds, the blooming, beautiful evening clothes.

Still rare, few-of-a-kind, in the land of their birth; available now (some of them) in the U. S. A.

*DIGBY MORTON*

Black suit: pièce de résistance of a London or New York wardrobe. Points of interest—the velvet collar, velvet girdle that winds up as pockets; the forward flare of the jacket. Glendor wool; suit to order at Altman in New York.

*VICTOR STIEBEL*

Cutaway suit: tweed as a great dressmaker handles it... tweed with town manners. The jacket, olive green chalked with mulberry stripes, the skirt olive green—straight. Shown with the Jacqmar tweed suit, a lilac crêpe blouse.

*ANGELE DELANGHE*

Dress for white-tie evenings: criss-crossed bare-shouldered top, stiff-enough-to-stand skirt, all in shining, deep pink slipper satin with a line of moss green velvet on the bodice, at the hem. Olré satin. To order at I. Magnin.

COFFIN

*CREED*

Mainstay coat: pale beige wool, with town or country possibilities. Pointedly stitched to show the exactness of tailoring; it can button up like a Guardsman's coat, unbutton to show bold zigzagged tweed revers. Dobroyd wool.

# London Collections *(Cont'd)*

*BIANCA MOSCA*

Long jacket suit: town implications, country possibilities.

Grey wool, the jacket checked off in black and white, patched with enormous pockets; the skirt pleated but following a straight and narrow line. Hat by Pissot & Pavey.

*ANGELE DELANGHE*

Tiered evening dress: in the manner of the great portrait painters of the turn of the century. Cobweb black lace, cut deep to show a fine back, a white bosom; curved in tightly to fit a little waist. In New York to order at Altman.

*HARDY AMIES*

Great evening coat: colour and cover for all-black...primary contrast for other shades. Absinthe green wool with flung-out revers, a narrowed-in waist, skirt enough to cover the most billowing dress. Jacqmar wool. To order, Altman.

COFFIN

*NORMAN HARTNELL*

Late-afternoon to dinner dress: square neck, square shoulders, close peplum poised over a straight short skirt...its precision countered by the pure elegance of material: row on row of narrow black silk braid mounted on black net.

# London Collections (*Cont'd*)

*NORMAN HARTNELL*

All-silhouette evening dress: tight bodice, skirt like an exclamation point. Diversion in the wide, black velvet band over the shoulder, the one-sided bareness, the huge, stiff, geometrically angled faille-and-velvet bow. The dress is black faille.

*VICTOR STIEBEL*

Neo-classic evening dress: all beautiful line, beautiful fabric...dove grey silk satin with a low, square décolletage, a skirt raying out knife-edge stitched pleats. Good this season... next season; this year...next, and beyond. Jacqmar satin.

*MOLYNEUX*

Square-cut suit: made for a woman whose medium is close, narrow lines, head-to-toe integration. The jacket, black-buttoned tangerine tweed. Under it, a tangerine-buttoned crêpe blouse, plumb-straight black tweed skirt. Linton tweeds.

COFFIN

*CREED*

Travel coat: cut full as a Burberry...made to go over suits, made for fine or heavy weather, in the country and abroad. Beige-brown-bottle-green checks; storm collar, great deep pockets. Shaw tweed. From Saks Fifth Ave.'s Salon Moderne.

GANDHI WITH DISCIPLES
AT HIS PRAYER MEETING

BRADLEY SMITH

# India

## makes clichés come true

*BY MARY JEAN KEMPNER*

INDIA makes every cliché come true. Gandhi *is* the most insistent voice in India. The Taj Mahal is the most beautiful building in the world. Delhi garden parties are still in the Kipling tradition, with few women present because it is still hot and they are up at Simla, the cool hill station. Conversational tidbits have *A Passage to India* flavour, are witty, filled with poetic double-talk from young Indians speaking clipped, accelerated Oxonian right out of Forster. The favourite drink is gimlets. The hit-song, played everywhere, Irving Berlin's "Always." Facts stumble over paradoxes and kaleidoscopic bits provide the only clue to a never-evident whole....

From the air most of the land is poor, with slight difference between what is labelled desert and what is not. Land which is tired as the people who try to scratch a living from it; people who today are hungry as they have rarely been before. Rice and wheat has had to be rationed to a maximum of three-quarters of a pound of grain a day for adults, scaling down to a quarter pound, in parts of Mysore. Children everywhere get half rations, in the worst districts as low as an eighth of a pound. The *ryot* or farmer keeps only his family ration plus what he needs to pay his hired hand or landlord in kind. Everyone is hungry except the few rich who can afford unrationed vegetables, fruit, and fish. People aren't dying on the streets, as yet, for runaway famine has been postponed. But four hundred million pairs of eyes are glued on the squat, dark, ration shops with their carefully kept, government-inspected books. Their fluctuating supply of grain—sometimes weevil-ridden—spells hope or despair; a drop in these stocks can easily mean a village death sentence.

There are seven hundred thousand villages in India, mostly smelling of decay, and hiding in the overall beigeness of the country. They are clusters of box-like, one-room houses built of dung, their outside walls often ornamented with primitively painted figures and patterns; patterns repeated in acrid yellow on the flanks of roaming white cows and bullocks. India has twenty-five per cent. of the world's cattle population, but butchers only about one per cent....

Gandhi preaching austerity, living among the Harijans or Untouchables, having a daily massage and insisting on travelling in a third class coach. (The government insists on its being hooked on to a private train.) Neither weazened up *(Continued on page 279)*

THE TAJ MAHAL,
A MARBLE MOMENT IN ETERNITY

FENN

# City-day ermine

*Precious white fur, little blue suit, kid gloves—Little Princess look. Russian-ermined wool suit by Kraus. $250, plus tax. Bonwit Teller; Vandervoort's. Sally Victor ermine hood.*

*This autumn, ermine comes to daylight on a plain city suit. Here, back-buttoned ermine cape on a side-buttoned suit of black Forstmann wool. Suit, Saks Fifth Avenue; Hutzler's. Coty's "Cassis" lipstick.*

UNDER THE COAT:
JERSEY JACKET
UNDER THE COAT:
WHITE JERSEY TOP
TWO PARTS BLACK,
TO DANCE IN
BROWN TWEED,
TO COME AND GO IN

# Travel young and light

We find that the sort of clothes you love best are clothes that travel best; folding into little squares, leaving room around the edges of a bag for your own accents—scarves, belts, shoes. The interchangeable wardrobe has become a habit, almost a necessity, whether you travel by subway, or Constellation, or New Haven express. The theory behind it: two pieces can be mixed to taste, add up to more than their numerical sum; simple dresses without shoulder pads (or with ones easily removed and tucked away) are joys to those who travel with forty pounds maximum; extra blouses are insurance for all occasions. Here, on the opposite page, is the basis of it all; six pieces to take you from Friday afternoon to Monday morning. On the next two pages are dresses to supplement or substitute in this capsule wardrobe. On this page are added interchangers to wear with skirts shown opposite. White blouse with a scooped-out neckline. Black top with rhinestones on small buttons. Both blouses of Mallinson rayon crêpe, perfect with the longer skirt. Each: $8. At Altman. (Shops in other cities on page 327.) *Below:* Caramel and black wool jacket, for a black skirt, black dress. $15. Bonwit Teller.

WHITE FOR DANCING

WEEK-END WARDROBE.

Opposite: *A great-coat of heather-brown tweed, flaring from natural shoulders into a young bell. $100. A separate hood of black wool, copper-lined. $9.50. Under the coat, a black wool jersey jacket; a brown tweed skirt, like the great-coat. Skirt & jacket; $55. Under the coat, a white wool jersey top, with the same tweed skirt, an important belt. The top; $18. To dance in, one part camisole top, one part wool jersey skirt, longer and flaring for evening. The top; $12. The skirt; $13. All, designed by Mildred Orrick, Bergdorf Goodman. The red cowhide case holds the whole wardrobe (except the coat); has a mirror top; washable lining. Arthur Gilmore. $44 including tax.*

EXTRA JACKET—STRIPED WOOL

CUT-OUT FOR COCKTAILS

FRANCES MCLAUGHLIN

WARDROBE ADDENDA

Left: *This slim black tube is wool-knit; has its own jewels — gold stars embroidered on the collar; packs to perfection. Wear it informally with leather; with a wide gold belt for cocktails as shown here. The dress; $35. Cotton Shop. Gold kid belt by Criterion $33. Lord & Taylor.* Below: *A strapless evening dress with a bustle back; for The Event. Of black Verney rayon faille. $35. Bloomingdale.(Listofshops in other cities on page 327.)*

DAYTIME BLACK AND GOLD

# Travel young and light *(cont'd)*.

These four dresses are all young Americana, all successful for any wardrobe that travels young and light. Even the long evening dress folds up neatly, requires little bag space. The daytime dresses have a new look—a whittled-down look; with close high necklines, snug midriffs. *Right:* Fall version of a summer success (July Vogue, page 107). Silhouette dress, now in grey wool flannel. Judy 'n Jill design. $23. Ready Oct. 15th. Lord & Taylor. The white American broadtail cloche: made to order at Sally Victor.

GREY FLANNEL FOR DAY

STRAPLESS FOR EVENING

FRANCES McLAUGHLIN

DAYTIME RED AND NAVY *All one-piece; a sleeveless dress of pure wool. $23. At Altman; J. L. Hudson; Neiman-Marcus. Stencilled lapin cloche to order at Sally Victor.*

FRANCES MCLAUGHLIN

BENJAMIN BRITTEN, THE ENGLISH MUSICIAN, WHOSE TWO OPERAS, "PETER GRIMES" AND "THE RAPE OF LUCRETIA" ARE EXTRAORDINARY

# Vogue spotlight

*BY*

*ALLENE TALMEY*

Specialists' fare, that is what Britten, Orwell, Koestler, Stettheimer, and the French movies are. None are unknown, none have had as yet a great popular success, all have a special imprint, a foothold on the slippery edge of fame. Benjamin Britten, of course, is the marvel of them all, for his first opera, the brooding melodramatic "Peter Grimes" has not only been produced with réclame in London, but also in Belgium, Sweden, and Switzerland; is about to be produced in Czechoslovakia, Hungary, Denmark, and the British Zone in Germany. The first and only American production was given last month at the Berkshire Music Center with Britten in the audience; he had flown over from London, heard what he called a "lively student performance." So far the Metropolitan Opera has shown no twitch of interest, but Eddie Dowling and Louis Singer have. They own the American *(Continued on page 316)*

PATHÉ PRODUCTION

(TOP) "PORTRAIT OF MY MOTHER" BY FLORINE STETTHEIMER WHOSE MEMORIAL EXHIBITION AT THE MUSEUM OF MODERN ART IS HER FIRST IMPORTANT SHOW

(TOP) GEORGE ORWELL, WHOSE BOLDLY SATIRICAL "ANIMAL FARM," A SEMI-BRILLIANT BOOK ON PIG LIFE AND DICTATORS, IS AN ENGLISH SUCCESS—NOW ON ITS WAY TO AN AMERICAN SUCCESS

(BELOW) ARTHUR KOESTLER WHOSE NEW NOVEL, "THIEVES IN THE NIGHT," THROWS AS GREAT A LIGHT ON PALESTINE AS HIS FAMOUS "DARKNESS AT NOON" THREW ON THE U.S.S.R.

(BELOW) "LES ENFANTS DU PARADIS," THE NEW FRENCH MOVIE, SOON TO BE IMPORTED— A FILM OF LOVELY HARMONIES, WITH BARRAULT AS THE MAGNIFICENT "DEBURAU"

# The one-sided hat

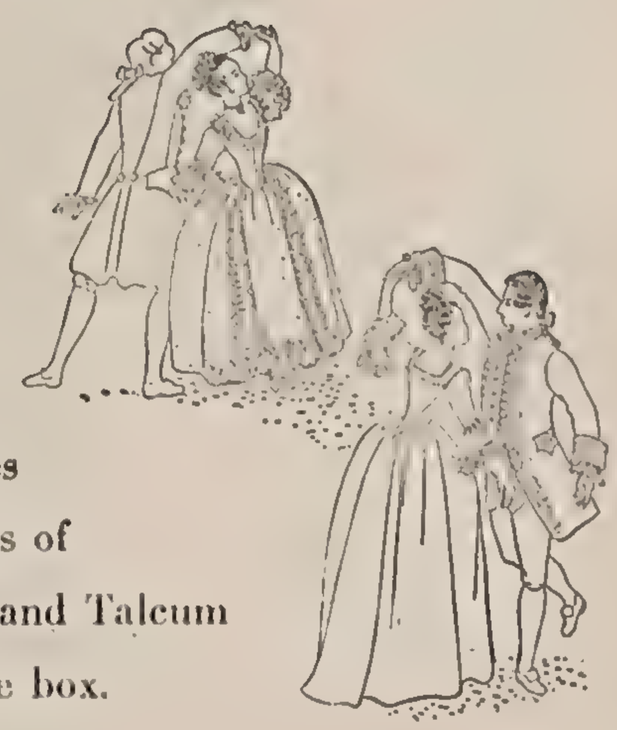
*This season's small, fitted hats often give you two profiles —one almost hatless; the other almost hidden, with a swash of silk hung low over your cheek.*

ABOVE: *Looped satin, French blue and black, on one side of a black suède cloche. To order at Reine. Cartier diamond and ruby heart.*

RIGHT: *Twisted brocade, sky blue and beige, for a toque that sweeps low over one cheek, bares the other. To order at Mme. Pauline.*

EARLY AMERICAN
*Old Spice*
*

# *The Quadrille Box*



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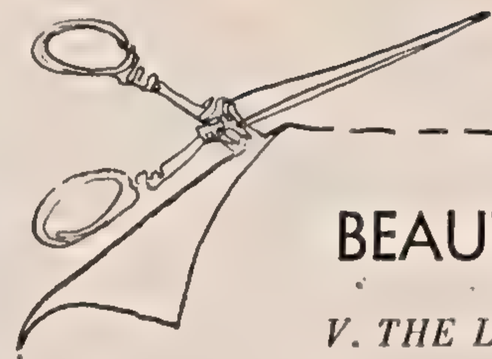
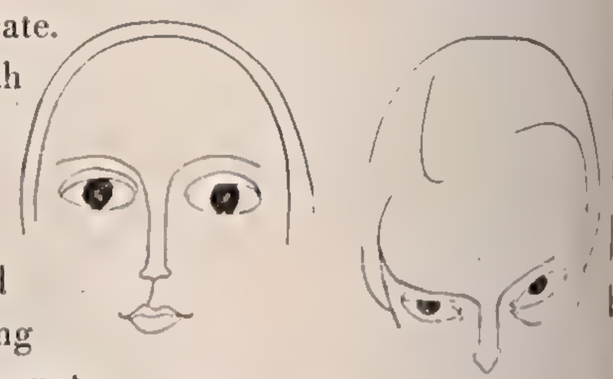


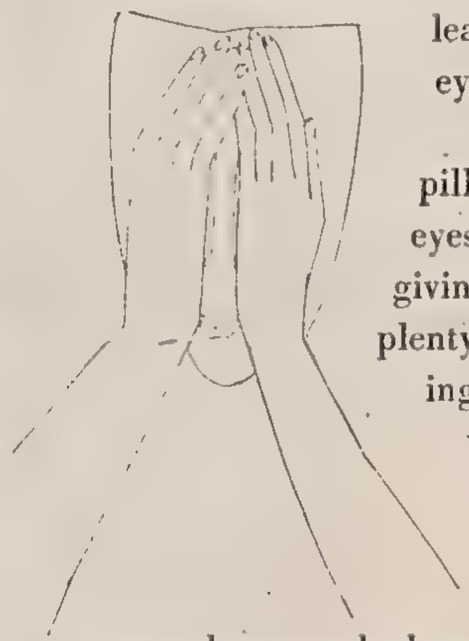
# BEAUTY CLASSICS

## *V. THE LOOK OF YOUR EYES*

Your eyes are two pretty good indicators of the state of your health, two very accurate statements of your age. As one gets older, the fatty cushions around the eyes diminish, and the delicate, thin-skin area beneath the eyes slackens into tiny lines and puffs.

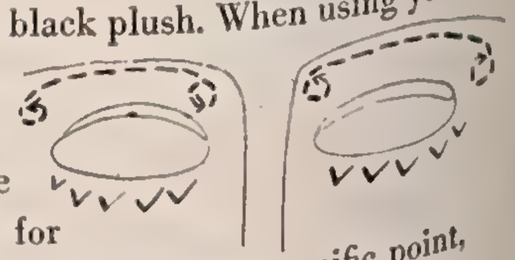


Once glamorous, the Look of lowered forehead, eyes peering up through brows is not good after age twenty-five when highlights pick up the puffiness and the shadows cast by your forehead only add to the shadows already there. The best Look leads with the chin, head up and back, eyes looking at right angles to the face.



But lines, red-rims, and puffy pillows that come from straining the eyes are not inevitable, are avoided by giving your eyes good working conditions: plenty of light to see by, continual blinking, resting behind hand-made darkness when eyes begin to tire, not trying to see at all if object to be seen is not as clear as it should be.

Every blink is just so much eyewash, because each wink washes the eyes' irrigating, salty fluid across the eyeball in one-sixth of a second. For a more complete eye-rest short of sleep, cover the eyes with your flexed palms, not touching the closed lids, and think of night and black plush. When using your eyes, don't try to see clearly too wide a field at a time. Like a telescope, your eye has a wide-range finder for panoramic views, but for centering on one specific point, the focus is pin-size and surrounding objects disappear on the fringes of sight.



As a matter of routine (in your own nightly routine of lubrication) your eyes should be awarded a special massage of their own. Located on either side of your eyes are important nerves: circle gently the one beside the nose, span lightly across to the other, beat finger-tips softly below eyes on return trip. Ten or fifteen times just before bedtime will make you sleepy, but remember—*gently* does it.

And so to sleep. Sleep, the best eye-opener for pretty eyes (eight or nine hours) that nature has yet devised. Then, upon awakening, bathe the eyes with lotion.

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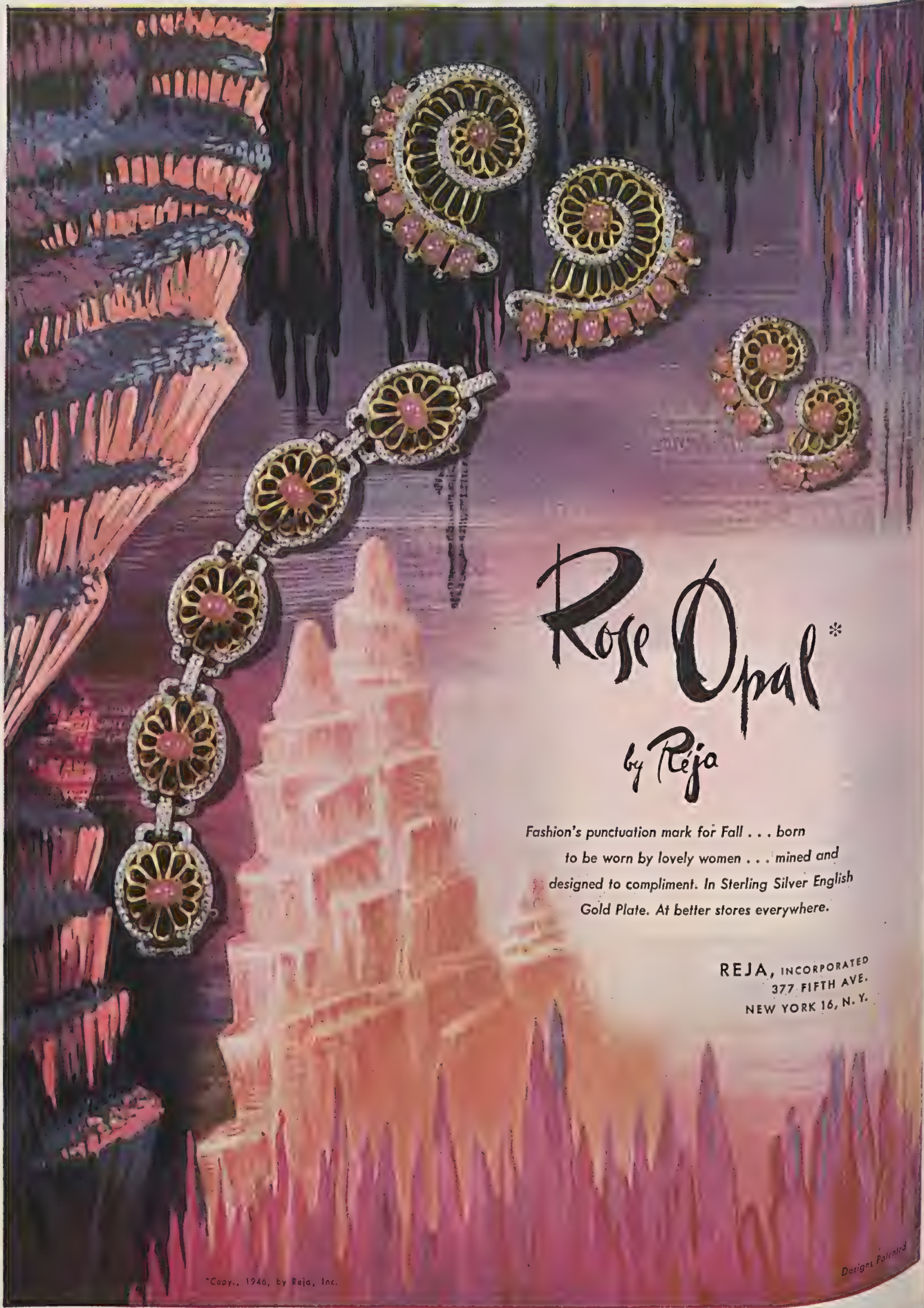
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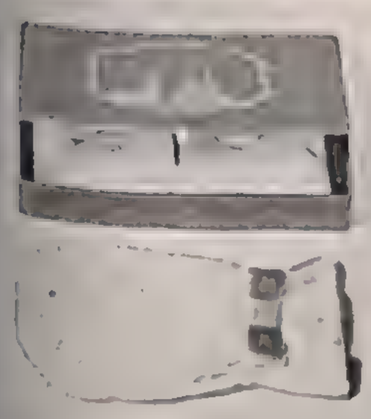
*Marie Earle*

# DISCOVERIES IN BEAUTY



Le Sonier's Wedgwood powder mitt serves a smooth purpose in the post-bath world. Mitt-back is ninon of Swiss type. The palm, of soft white velour, covers an inner powder cache—dusts lightly wherever it makes contact. Powder mitt with two dusting powder refills is at McCreery.

Frances Denny's Eau de Cologne deodorant makes light work of a necessary grooming chore in three different fragrances: Wild Rose, Russian Song, You and I. The lightly scented liquid is as easy to pat under the arms as perfume would be. Franklin Simon has it.

If you are of the many-bubbles-make-a-bath school of thought, consider Primrose House Forget-Me-Not bubble bath. A dozen drops, we are told, makes a high sea of foam—makes for a very refreshing, lightly scented bath. Liquid bubble bath in a Forget-Me-Not bottle. Saks Fifth Avenue.

HONEYMAN

*Extravaganza* — Couturier's pouch-bag in soft, subtle rayon faille — rarest of its species. Perfect foil for your fall costume, now that you're back in town again. Black or brown. At better stores, about 7.50.

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*Mrs. Robert Bacon Whitney*

With her soft cloud of blonde hair and wide, amber eyes, Mrs. Whitney has the delicately poised beauty of a gold-and-russet orchid. To keep her exquisite complexion always looking fresh and soft, this young Long Island society favorite counts on her 1-Minute Mask with Pond's Vanishing Cream. "It makes my skin feel smoother—look clearer and brighter, right away!" she says.

*Mrs. Whitney loves the 1-Minute Mask of Pond's Vanishing Cream*

**"Re-style" your skin to clearer, softer beauty!**

Mask for glamour! Cloak your face in cool, white Pond's Vanishing Cream. Smooth the Cream lavishly over all but your eyes. Then wait one minute.

The "keratolytic" action of Pond's Vanishing Cream goes swiftly to work. It loosens tiny imbedded dirt particles and scaly bits of dead skin. Dissolves them!

After 60 seconds, tissue off the Mask. Your skin has a new look—a "cleared-up," brighter look! More glowing—and *much* more smooth-satiny. You have a "re-styled" complexion—ready for glamorous new fall make-up!

**Smooth, clinging powder base**

*Mrs. Whitney says, "I use Pond's Vanishing Cream, smoothed on lightly, for powder base!" Non-greasy. It keeps your make-up fresh all evening!*

*Get a BIG jar of glamour-making Masks!*


# DISCOVERIES IN BEAUTY

This sterling silver compact is an open and shut case of practical beauty. Open it and a windshield wiper arrangement goes to work—whisks away powder dust, promotes clear-vision between you and the mirror. Little silver powder scoop is a handsome added attraction. Georg Jensen.

Nettie Rosenstein, of couturier fame, is presenting Odalisque, her first perfume, in an effective gold and white package. The perfume itself (left) has a heavy fragrance that should linger on and on...Odalisque Eau De Parfum (right) is for those preferring lighter scents. Bonwit Teller.

A really handsome addition to your inner purse trappings would be a Tip-Tap perfume dispenser, so functionally designed that it is a little (pinky high) gem for carrying your favourite perfume. Dome top unscrews—uncovers a tiny pressure plunger. Tip-Tap dispenser is in gold plate at Best.

HONEYMAN

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NYLON HOSIERY
"As You Like It"
READING, PA.

# DISCOVERIES FOR MEN

If it's a man's world, Cargo, a cologne deodorant for men, certainly has a place in it. The brown ceramic bottle curves just enough to allow for a masculine grip. And the deodorant itself serves a triple purpose we are told; retards perspiration, deodorizes, scents. Arnold Constable.

Not news, but definitely deserving of a pat-on-the-back, is Shulton's Old Spice Shaving Mug done up with its familiar trading-ship seal. The good news on the shaving soap refills is their return after a long wartime absence. Each refill wrapped in aluminum foil. Bloomingdale's.

Mark Cross has extended its lion's head seal to an extensive collection of men's toilet things, named Cross Country. Shown here: shaving bowl with stubble-softening soap; After-Shave Lotion, slightly astringent in effect; Men's Talcum for after-shave or bath. Mark Cross.

HONEYMAN

*The Classic Rogue*

For town or country strolling—this masterpiece of HILL and DALE design. Selected calfskin, mellowed with exclusive "BOOTMAKER" Finish.

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Forever Amber
PERFUME by KAY DAUMIT
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Perfume—In Lucite gift book. 2½ drams. $4.50.
Cologne—In a regal crest-topped bottle. 2½ ounces. $2.50.
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frosts the Autumn scene

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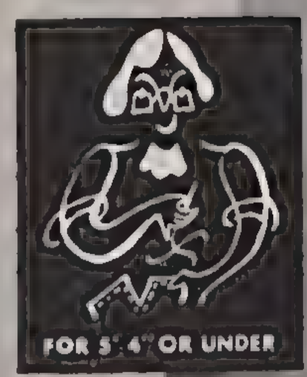

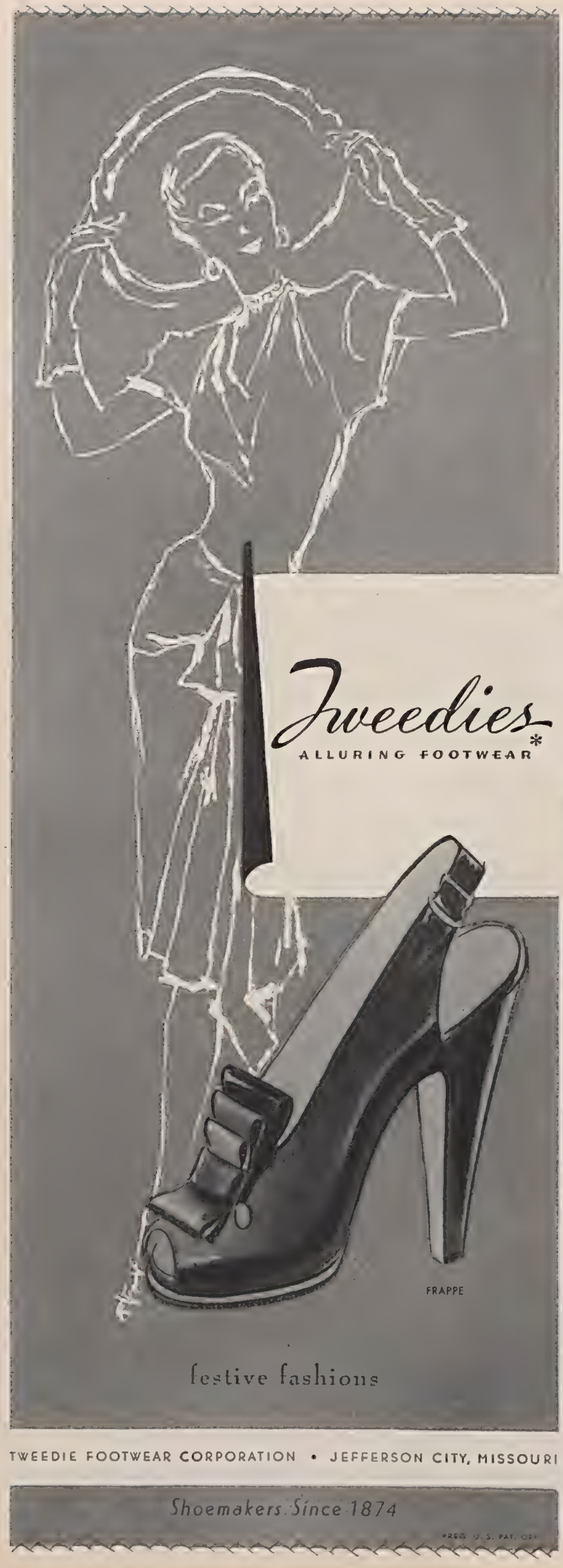





# WOOL JERSEY

## What to know before you sew

Wool jersey was born on peasant knitting needles, and christened on the British Isle of Jersey. It became a fashion when Chanel used it for her famous straight, low-waisted dresses just after the first war; but it remained for American designers to develop it, give it authority, confirm it as an all-year, dawn-to-dawn fashion. This year, there are coats, suits, casual "little dresses"—*and* dinner and evening fashions—all of wool jersey. Reasons: its easy firmness, its fluid softness, the mat-dull surface which gives its colours their special, shadowed look. Results: sustained experiments, and better, more interesting wool jerseys.

### Wool and worsted jersey

Some jersey is made by a regular spinning system; this produces a heavier fabric than the French system, which makes a jersey three or four times finer in gauge. Both systems are used in American mills, to make two sorts of jersey—wool and worsted. The difference between them is a simple one; worsted jersey uses longer fibres, comes out smoother and softer than wool jersey.

When jersey was first developed commercially (about 1918) it had unfortunate tendencies to stretch and sag. Manufacturers would trim an inch off the skirts of their dresses every day, and never hem them until the day of delivery, because the dresses lengthened on their hangers overnight. Now, most good jersey is "set" when it is made, so that the stretch-and-sag problem is almost non-existent.

### How to use jersey

When you buy jersey, the simplest way to determine its quality is to remember that all jersey is knitted, and to look for the tiny ribs in the fabric; the best jersey has ribs that lie very close together. When you sew jersey: see whether the knitted stitch runs parallel to the pressed line at either edge of the tubular piece. If it does, cut as many double pieces as possible; use the pressed line as selvage. Always make the seam allowance ¼-inch wider; the edges are likely to curl. Sew with mercerized thread, for silk may cut jersey; and test the length of the stitch on a small swatch before you start a seam.

This year, you can find worsted and wool jersey with a rayon back that feels smooth rather than woolly near your skin. There are printed jerseys, dots and patterns; and woven striped jerseys. There is Merino jersey (fine cotton and worsted yarn), extraordinarily sheer; and a new, mat-surfaced jersey that looks like suède cloth.

If you buy wool jersey to make a dress (or have it made), you might try one of the designs on pages 212 and 213—a day or dinner dress especially planned for this winter's wardrobes, and for this year's wonderful wool jerseys.

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essence
of desire
to touch

GOWN BY CEIL CHAPMAN

Etched Bottles encased in lace and satin band-boxes 110.00 to 5.00

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*Lincoln*

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A FINE COMBED FABRIC
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*Regardless of Price... you can buy nothing finer*

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**PERCALE SHEETS**

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Great because only the *finest* vines in all sunny California,
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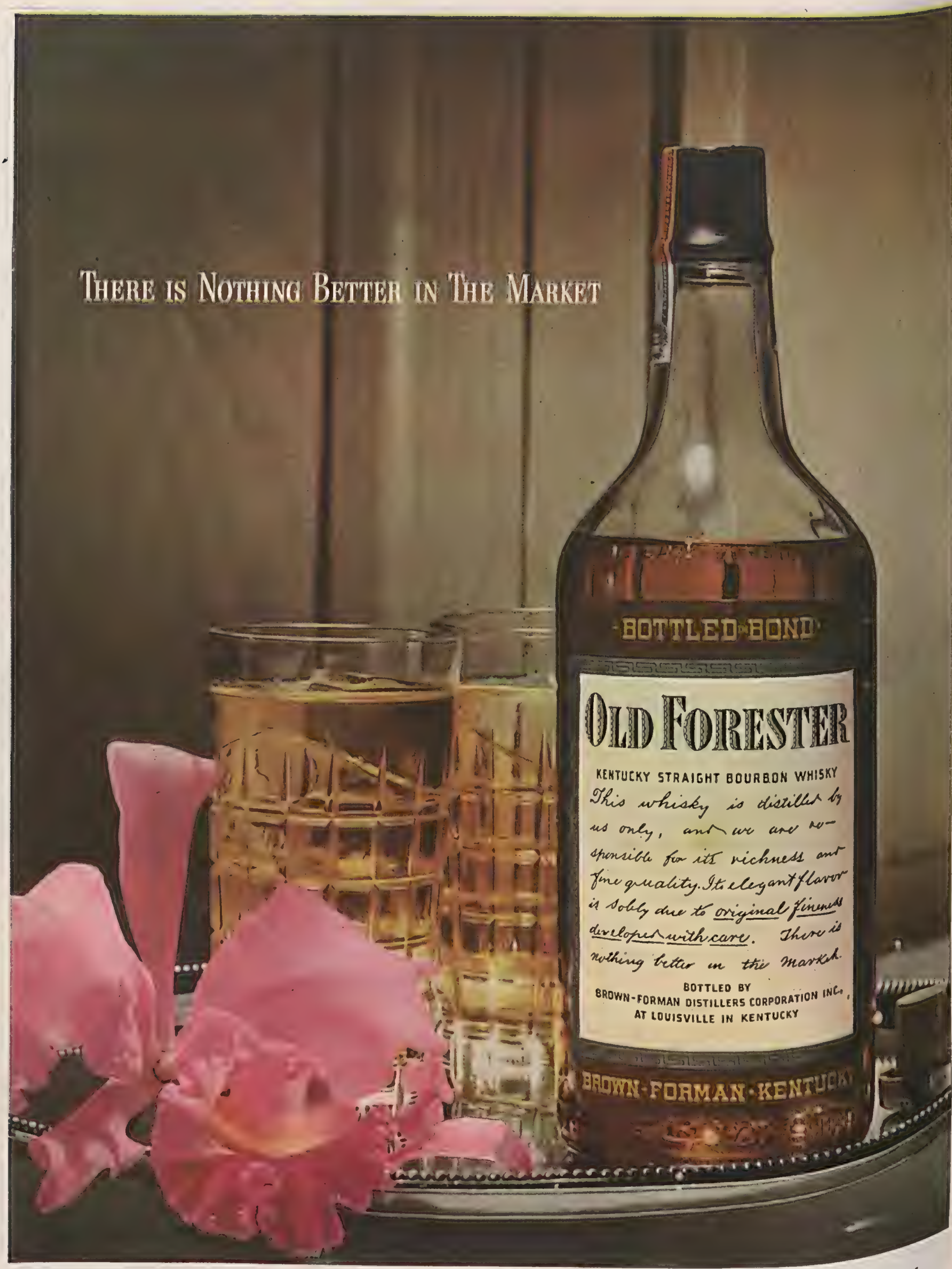


BROWN-FORMAN DISTILLERS CORPORATION, INC., *at Louisville in Kentucky*

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# INDIA

(Continued from page 238)

nor moth eaten, he is small, smooth skinned, with a powerful chest. A spell binder, he combines the skills of Franklin Roosevelt and Billy Sunday, heavily flavoured with Hindu understatements and overtones. More than two thousand crowd to his open-air prayer meetings; women in rags, in gossamer saris; men in turbans, Congress caps, pith helmets, Muslim fezes.

The Mahatma sits in meditation on a white dais surrounded by disciples who take turns intoning the singsong of prayer. Standing out in front of the dais is the bulk of the crowd, faces glistening with intensity. Sitting cross-legged on the ground back of the dais are the "pew-holders"; often among them Jawaharlal Nehru, his beautiful face distrait, eyes withdrawn, the statesman in church. Often Gandhi's meditation remains unbroken, silently then he rises to his feet and retires. More often however he speaks through the microphone of Congress party policy—his diction clear, his voice thin but low.

When he holds audience after such a meeting, it is in a cell-like room where he sits surrounded by scribes who take down every word in careful longhand. Guests remove their shoes outside the door. Gandhi shakes each by the hand, motioning each to sit on the floor in front of him. His voice drops to a whisper barely audible within three feet; abject concentration is required to catch his words.

### Architectural Clichés

The Taj Mahal is the world's most magnificent cliché. Whitely soft, like swan's feathers, it is a moment secured in marble for eternity. By moonlight it seems to sway to faintest breezes off the Jumna river, while around its skirts are heard unfamiliar sounds of laughter, singing, and a wholesome rowdiness rare in somnolent India....

Fatehpur Sikri, the rosy sandstone palace built by the great Moghul emperor, Akbar. Within its walls he built three residences, one for each of his three wives. One was a Hindu, one a Muslim, one a Christian and through them he tried to impress religious tolerance on his courtiers. But his court was more interested in the dream room where he went to dream dreams later interpreted by the astrologer; the hide-and-seek room where "he played games with the young ladies of the harem;" the outdoor parchesi court where the markers were dancing girls....

### Incorruptible Bureaucrats

Thinly scattered over India's million and a half square miles are fewer than fifteen hundred officers of the Indian Civil Service. Known as the I.C.S., this bony skeleton of incorruptible bureaucrats supports the whole structure of government.

*(Continued on page 282)*

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**SKYWAY** offers *eight* matching pieces in long-wearing "Repton" fabric, rawhide-bound. Choice of five colors from natural tan or brown to striking red, blue or green. Matching pieces include fortniter, wardrobe, overnite and Victoria, as shown, plus two pullmans, hat and shoe case, and week-ender. *Ask for Skyway at better stores.*

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Unquestionably the world's most magnificently blended cigarette

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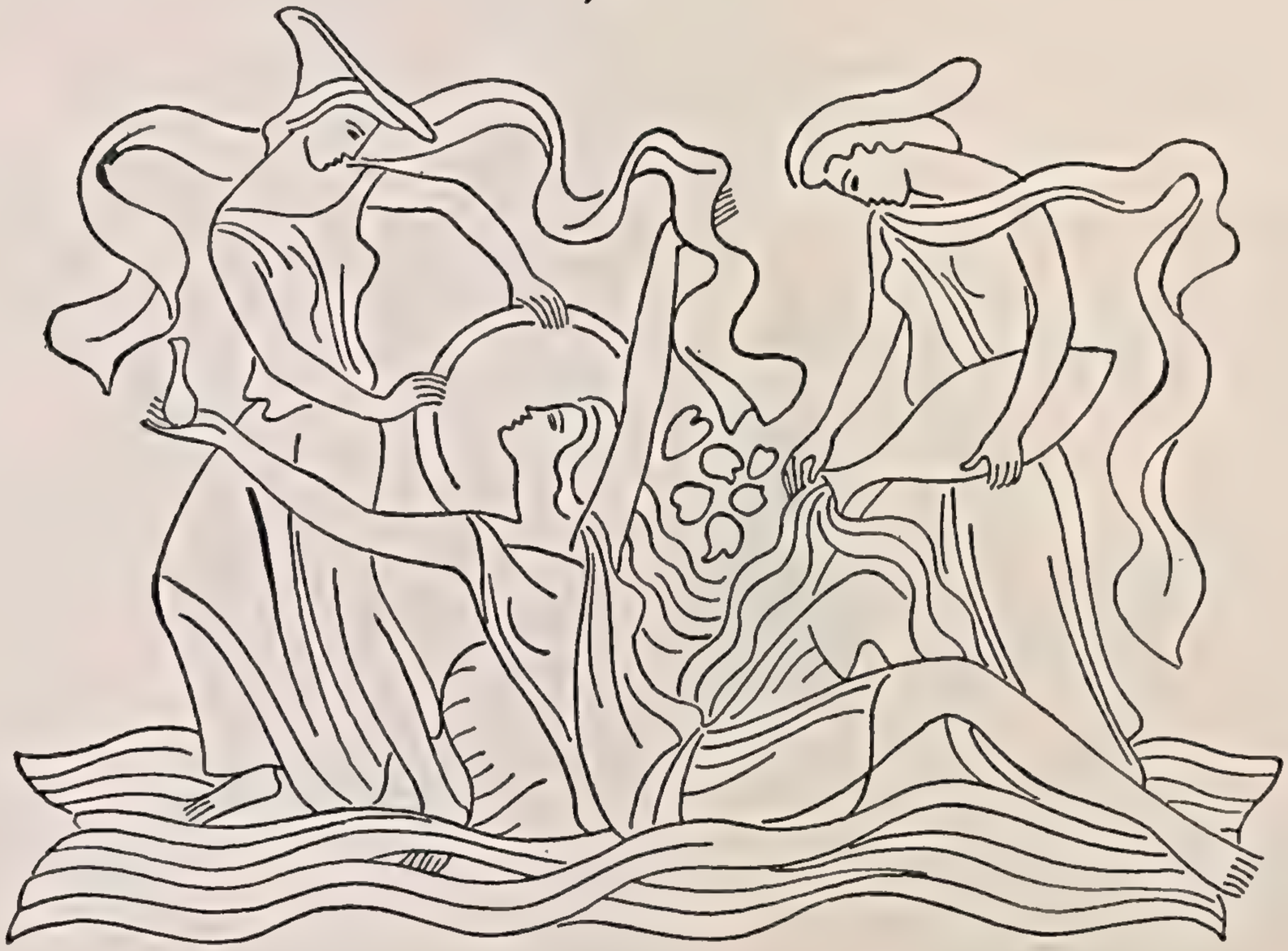
Jungle, our own alligator-grained calfskin. Brown, wine, green or black. Perfection in fine shoe craftsmanship.
Vogel

# Secret of Venus



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**NEW ONONDAGA RAYONS**—Handsome new weaves including brocades, jacquards, failles, cloques, and "All Charm" crepe. 39 inches wide. Yd. **2.00** to **4.95**

**LOVELY BIANCHINI RAYONS**—New "Fiberset" weaves and two favorite classics, "Dragon Satin" and "Madonna Crepe". 39 inches wide. Yd., **2.95**

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**TARTAN PLAIDS FROM FRANCE**—Woven of fine worsted yarns in wonderful colors. 54 inches wide. Yd., **7.95**

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McCutcheon's

Fifth Avenue at 49th Street, New York 17, N. Y. • VO 5-1000



# INDIA

(Continued from page 279)

Today, sixty per cent. of this Civil Service is Indian, educated and trained in England. The remaining forty per cent. are Britishers, most of whom want to see India free but without bloodshed and disorder; some of these—the younger and more idealistic—plan to remain behind even after Britain pulls out. They and their Indian I.C.S. colleagues—among them are two of Nehru's cousins—can be the nucleus of order, a bulwark to a free Indian government.

### Politics are Inescapable

The inescapable obsession of politics. Jinnah, head of the ever-controversial Muslim League, looks like an attenuated George Arliss. (Both he and Gandhi, bitter political antagonists, were brilliant lawyers.) Jinnah wears Western dress, lives in a Western-style house with his sister and her small terrier, receives in an air-conditioned library filled with jade and Sung porcelain; talks easily for hours, masterfully saying nothing....

The powerful rival of the Muslim League, the Congress Party, often holds meetings of its Working Committee at Jawaharlal Nehru's house. In the simple, austere living-room, the members look like figures from some antique bas relief as they sit cross-legged on floor and couches. The men wear white *khottur* cloth—the homespun that Gandhi asks his followers to weave—made into dhotis, jodhpurs, or near togas. Only the granite-like figure of Mrs. Naidu, India's formidable woman leader, in a sombre green sari, breaks this monochrome. Nehru tells the legend of a tree that blooms only when a beautiful woman sits under it. Naidu interrupts, "it doesn't happen that way and you know it...it only blooms if a beauty spits on it." Her militant factualism causes his slim, poetic face to fold into one of its gentle, half-sad smiles....

### Colour Always High-scaled

The colours, none alike except the whites; white of Congress caps, of men's dhotis, of sacred cows, seem like redundant chalk marks. The green velvet of jungles and the wooded Western Ghats. The blinding water-green of the lowlands near Dacca at the convergence of the holy rivers, Ganges and Brahmaputra. Colour that is always staccato and high-scaled. Coolies cushioning heavy loads on acid-yellow turbaned heads along Lucknow streets. Porters at the Agra station piling luggage on their melted-pink turbans. Dapper Sikhs, their heads wrapped in pastel colours. Village women in garish coloured saris riding donkeys and camels or just sitting by a well, inevitably looking like stranded members of a road show of the Arabian Nights....

Swimming in the Bay of Bengal,

*(Continued on page 286)*

when hearts are young and gay...

MAGIC STRIDE SHOES

GREGORY AND READ CO., LYNN, MASS.

"Portrait Jewels"
by Miriam Haskell
Discover them in smart stores throughout the country.
Miriam Haskell, 392 Fifth Avenue, New York, N. Y.

Contour-conforming slips and
gowns in lavish Bur-Mil fabrics . . .
adorned with lace-work of the most
delicate tracery. Only from
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MADE OF
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QUALITY
RAYON FABRIC

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*America's Blouse with the Couturier Look*

See how Morlove gives a classic a couturier look... with finely stitched shoulder detail, sleeve distinction, beautified throatline, pearly globe buttons. Of COHAMA'S BAMBOO ...woven with 1.0 denier rayon. White, red, black, coral, flamingo. Sizes 32 to 38.

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MORLOVE, 62 West 45th Street, New York 18

# INDIA

(Continued from page 282)

the beach of salmon pink sand with fishermen's sombre pirogues making exclamation points. The sea grey with an Atlantic-like surf and sharks off shore. After swimming, stunted children bring water in rusty cans to wash sand from bathers' feet....

### Indigents and Princely States

Soup kitchens for indigents in the princely state of Mysore, one of the most progressive in India. Squatting on the floor, figures carved in rags, immobile as though they had been waiting there some thousand years or more. Only their eyes seem half alive. Their weary hands drop under the slight weight of the allotted ration, a handful of *ragi* (a millet) that when mixed with water and cooked looks like plasticine. With sharp, deft gestures they mould this into a bowl (to be eaten later) which serves as receptacle for a sparse spoonful of thin curry.

Mysore has a compulsory school system, free hospitals; a hospital bed for every seventy-two thousand people, which is top rating for India. (There is no stigma attached to nursing in Mysore—unlike some other states where women who nurse rank no higher than prostitutes.) Hospital wards are clean, the patients passive and resigned to anything that is done for them. All except women in the maternity ward, who will not be parted from their babies, insist on covering themselves and their infants with woollen blankets even when the temperature reaches one hundred and ten....

In Pudukkottai, also a princely state, the indigent work on the Indian version of WPA projects. Build roads and dig ditches for the pittance which buys them their food ration. Men, women, and small children, they dig endlessly, carry off the excess soil in baskets, work in fast spurts. When visitors pass they stop working, point one finger at their open mouths, rub their bellies, shake their heads in doleful pantomime of hunger that needs no pointing up to be all-evident. When the guests' cars drive away, they fall on their faces, prostrating themselves in the dirt in servile salaam....

Of all the clichés of India, none is truer than that this is a land where only the few have ever known what it was to have enough to eat. But today there is a frightening acceleration to the cliché. Today India is a land where four hundred million people are on starvation's brink. Where food stocks, though scant, are efficiently distributed throughout the country according to the Government of India's Basic Food Plan. But in spite of the best government attempts to forestall famine, India is doomed to starve unless the world agrees to *sell* her some two million tons of grain within the next year. All India asks of any country is to become one of its best, paying customers.

Essential Classic

Perfect background for effective accessories.
Designed by NAN TAILOR for all-occasion wear,
in a luxury rayon crepe by DUPLEX . . . garnished with
gold pineapple studs. Luscious fall colors.
Sizes 12 to 20. About $17.

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An air of youthful grace
in your
Madame Renauld
half size suit dress with
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Wool by Lorraine.
under $30
Sizes 16½ to 24½
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Vision

nylon stockings

*a vision of sheer loveliness*

HAT BY REINE • COAT BY ESTHER DOROTHY

# BEVIN OF BRITAIN

(Continued from page 227)

would inevitably lead to the Labour movement supporting war. It would make no difference, Mr. Lansbury argued, whether the blockade was instituted or eventually bombs dropped in the name of the League of Nations or the British Empire. In either case humanity would be outraged and the brotherhood of man betrayed. Mr. Lansbury, who was opposing his own Executive on this matter, announced that he would resign if the Conference voted against him. The Executive put up Ernest Bevin to reply. His speech was ruthless, crude, and powerful.

### Lansbury's Conscience

He said that he was tired of the spectacle of George Lansbury "carting his conscience from one conference to another, asking us what to do with it." George Lansbury had "been dressed up in the robe of the martyr for years, waiting for someone to set fire to the faggots. I have done so." He did set fire to the faggots, and although many were sorry for the victim, they voted for Mr. Bevin.

I remember in his speech, not only his scorn for Mr. Lansbury's pacifism, but also his fury against the individual who breaks away from the organization and acts independently. This speech was a turning point in the history of the Labour Party. Up till then, Labour Conferences had passed resolutions demanding a general strike against war and denouncing armaments. Bevin forced the rank and file to face the question whether in the last resort they would give way to Fascism, or discard their pacifism.

Against this background the foreign policy of Ernest Bevin in 1946 becomes easier to understand. He has for many years been one of the ruling classes, or perhaps I should say, a ruling man. He no more regards himself as being appointed to "liquidate the British Empire" than Mr. Churchill did. On the contrary, he fears that Russia intends to obtain a hold in the Eastern Mediterranean and so cut the imperial throat of Britain. When his first speech as Foreign Secretary delighted the Tories, and caused dismay amongst his followers, someone remarked bitterly that Mr. Bevin had "picked up all Mr. Eden's principles and dropped nothing but his aspirates." Mr. Bevin's reply was: "Everyone expects me to change our foreign policy. What people forget is that facts do not change." He is ready to modify the social content of our foreign policy but he is never for a moment willing to diminish British power or to allow the communications and strategic positions on which the Empire habitually rests to be at any point endangered.

Mr. Bevin has made important speeches on foreign affairs. He has repeated its substance on many oc-

*(Continued on page 294)*


LEVENSON FITS THE SHORTER-FASHION-FIGURE

IN A *Knit Town Tweed*

**Tall-making coat handsomely emphasized with flange shoulders, a deep notched collar! Knitted in a herringbone weave identical with superior menswear coatings, luxuriously lined with Skinner rayon. Wrinkle-resistant, colorfast in yarn dyed blue, gray, oatmeal, heather, brown or green. Sizes 12½ to 24½. About $40. A superior woolen, knitted exclusively for Levenson.**

R. H. Stearns Co. ..... Boston, Mass.
Joseph Horne Co. ..... Pittsburgh, Pa.
Strawbridge & Clothier ..... Phila., Pa.
The Higbee Co. ..... Cleveland, Ohio
Famous Barr Co. ..... St. Louis, Mo.
Cherry & Webb Co. ..... Providence, R. I.
Grant-Knowles ..... Portland, Me.
Harry G. Emmons ..... Concord, N. H.
Brigham Co. ..... Springfield, Mass.
The Edw. Malley Co. ... New Haven, Conn.

*OR WRITE TO THE LEVENSON CO., BOSTON, MASS.*

# Pride of Possession

Pride of possession. At its most dramatic, in such expectant moments as this, before the lights go up on you as hostess, in a stage setting of dignified charm... at its sweetest, in the warm, every-day pride that reaches quiet fulfillment for every woman in her home and its fine possessions.

With Reed & Barton Solid Silver, choice of many generations, your whole family shares this pride — enlivens it by daily use. For any Reed & Barton sterling masterpiece, in flatware or tea service, is always contemporary in a changing world — your personal symbol of pride of possession.

THE COMPLETE BOOK ON TABLE SERVICE AND CARE OF SILVER:
*Send 10 cents for "How To Be A Successful Hostess" to Reed & Barton, Box 990, Dept. V, Taunton, Massachusetts.*

A GROUP OF THE WORLD'S MOST BEAUTIFUL STERLING PATTERNS

# Reed & Barton
## *Sterling Silver*

# Precious pure silk blouses

that add glamour to your day and night life.
Exciting prints sequin-strewn to spark up a
daytime suit, to twinkle above an evening skirt.
Sizes 12 to 18. . . . . about $30.

Gaile BLOUSE
• PURE SILK

at better stores, or write GAILE BLOUSE • 1359 BROADWAY • NEW YORK

# LANCÔME

SEALED AND PACKAGED IN PARIS · FRANCE

*Young, fresh and curious* BOCAGES *A perfume of eternal Spring*

LANCÔME, INC., 522 FIFTH AVE., NEW YORK 18, N. Y.

# BEVIN OF BRITAIN

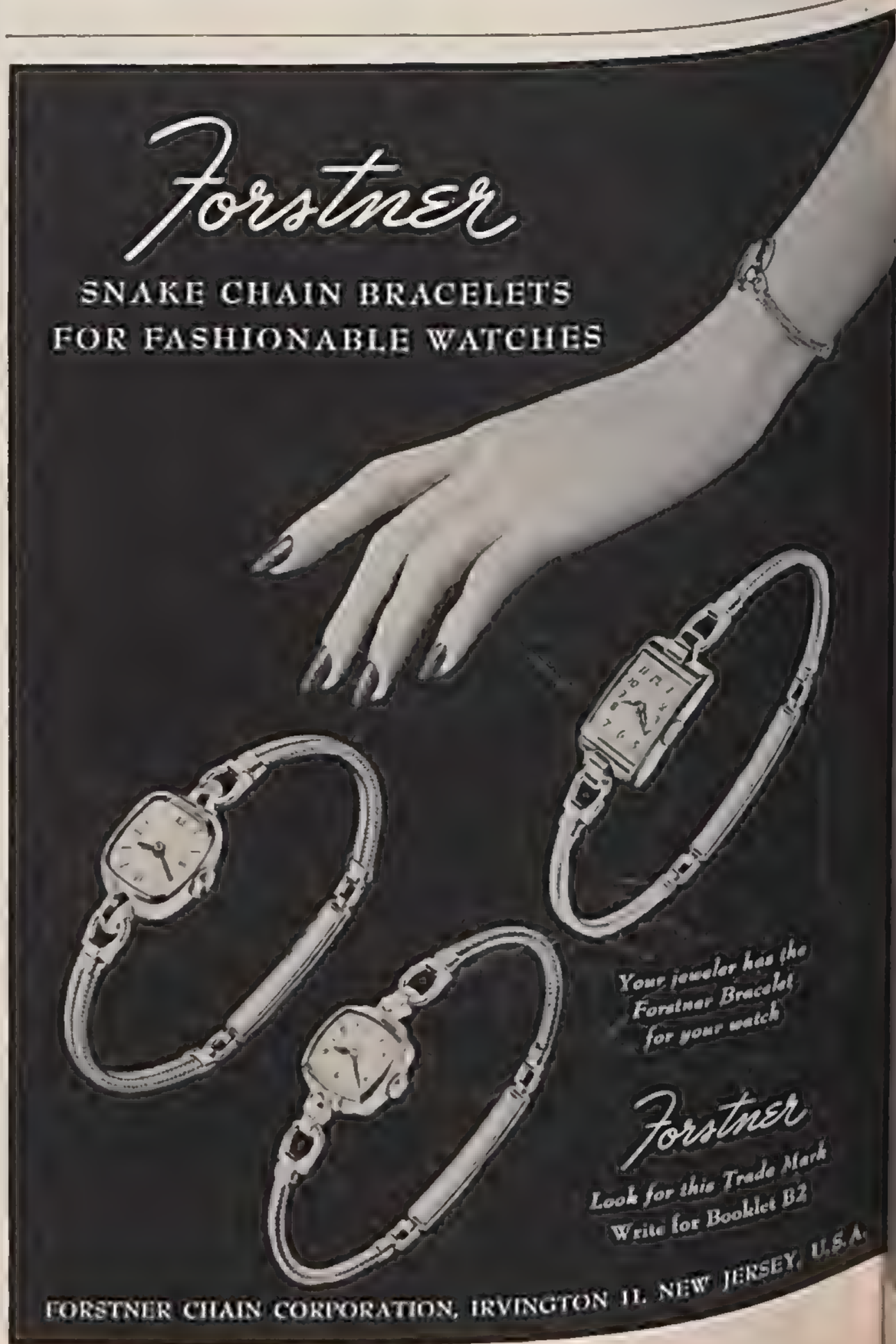
(Continued from page 290)

casions. It amounts to this. Treaties should be made on the basis of social welfare and not on that of power or strategic frontiers. Improve the standard of living of the undernourished and underprivileged, and you remove the great incentive to Fascism or to Communism. Unfortunately for the idea of reversing the Treaty of Versailles, and making a peace on economic rather than political lines, he was almost immediately confronted by Soviet pressure on zones in the Middle East hitherto dominated by Britain.

As a Parliamentary wit put it, "the Foreign Office has persuaded Mr. Bevin that he is the reincarnation of Palmerston wearing Keir Hardie's cap, when he is in fact their Charlie McCarthy." That is how his critics see it. But Mr. Bevin believes in his ideology. He sees himself as the last hope of Social Democracy. The arrival in England of a powerful Labour Party, led in foreign affairs by a man who believed in himself and Social Democracy as strongly as Mr. Bevin, presented Moscow with an unmistakable challenge. Social Democracy, in so far as it could be inspired by the British Labour Party, became a rival to Communism on the Continent. As Mr. Bevin sees it, the world has not to choose between capitalism and Communism, but between Communism and Social Democracy. Hence he fights Communism with all vehemence. Hence he seems to discard his democratic principles in Greece and in Indonesia, because, though he would prefer democracy, he sees movements inspired by the Soviet Union as more immediately dangerous both in terms of ideology and in terms of power. So the Social Democrat fulfills the Leninist prophecy of being the last defendant of the capitalist order.

### Defender of Liberties

Mr. Bevin would reply that he is the defender of the traditional system and ancient liberties of Britain and Western Europe. Mr. Bevin is contemptuous of the Leninist argument that without revolution Socialism is impossible. He believes he can succeed and that success will check the march of revolutionary Communism. Mr. Bevin has fought battles all his life and enjoyed them. Now at 65 he fights his biggest battle of all. Whether he fights it wisely is a matter of opinion; whether his political and economic analysis (or lack of analysis) is a strength or weakness, is a matter of opinion. But there can be no doubt at all that with Mr. Bevin as Foreign Secretary, standing for an idea he realizes and believes in and fighting one which he hates, Social Democracy has its greatest champion and its best chance of survival.

# *Wintra* coat of the year in BONMOUTON*

Eitingon dyed lamb

Rich as beaver

sleek as nutria

*Wintra* coats are

made of BONMOUTON*

Fur of the Future

waterproofed to make

its beauty *last* . . .

lined with lovely

Narco Rayon

proof that everything

about a *Wintra* coat

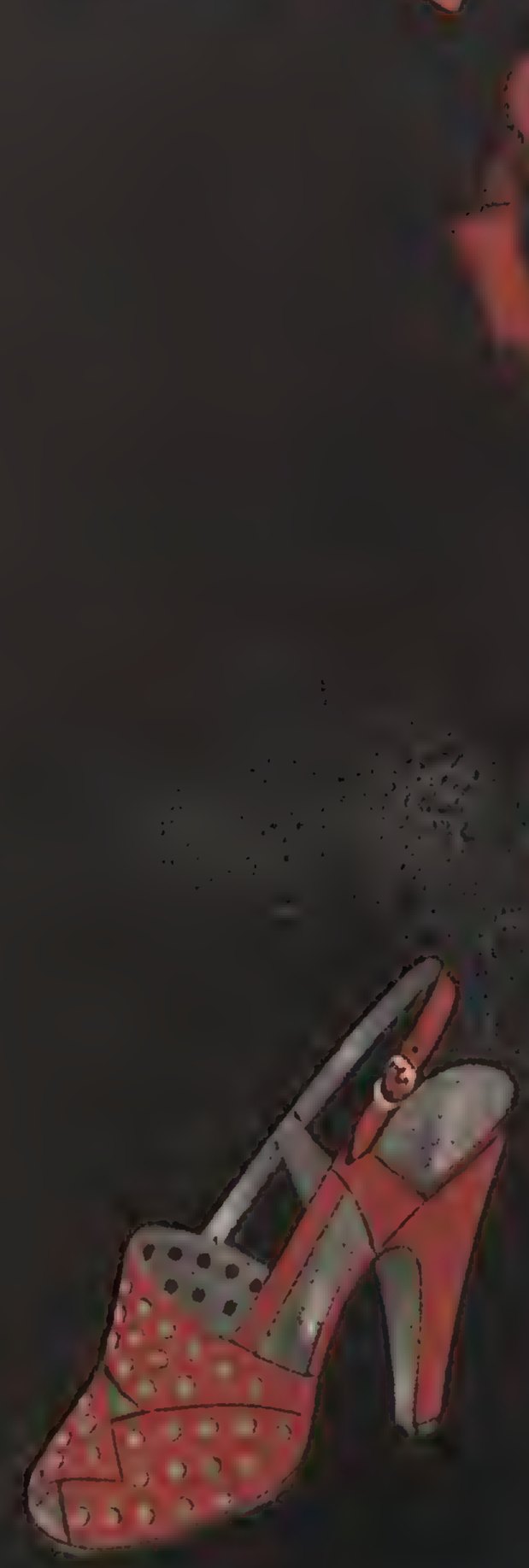
is the very finest.

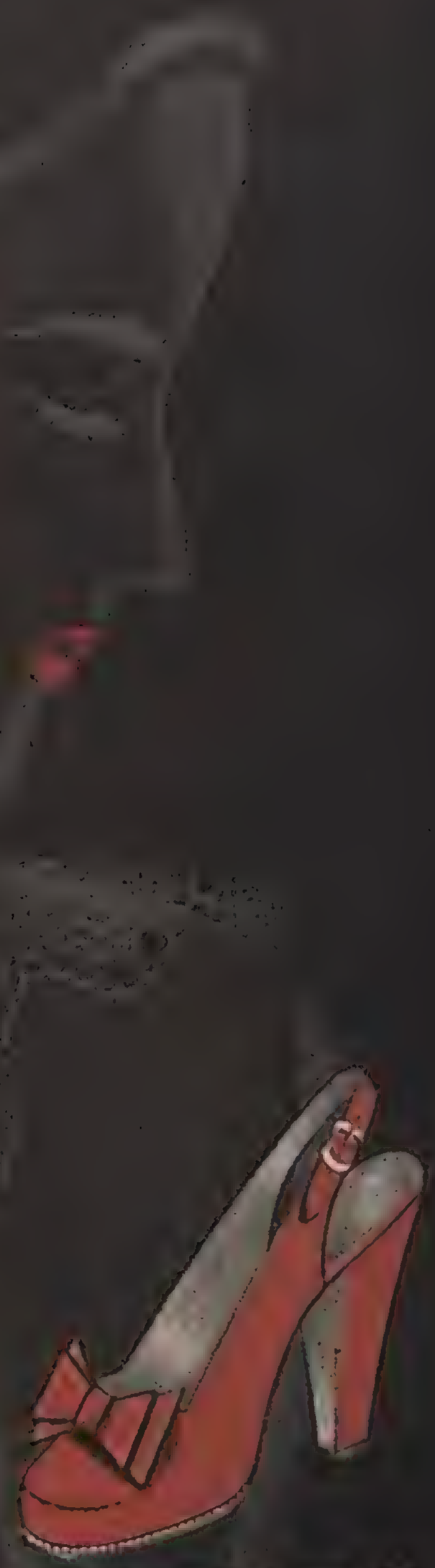
TOWN AND COUNTRY CLUB FURS, INC.

540 West 58th Street, New York

*DISTINGUISHES PRODUCT OF MOTTY EITINGON, INC.
TRADE MARK REG. U. S. PAT. OFF.

# Who says Red?





Fashion says red . . . your heart says red . . . like a streak of good luck, gay little red shoes flash through your life. Put magic into the turning season with red shoes — provocative and exciting — as designed by Walk-Over.

**Walk-Over**

Walk-Over prices $8.95 to $12.95
Geo. E. Keith Company, Brockton 63, Mass.

*PETER PAN... Dorian's housecoat with the storybook charm.*
*Fashioned of Glowvara, a spun rayon and Aralac**
*fabric, woven by Brighton Mills. This charming housecoat*
*is trimmed in black velveteen and closes with a Talon fastener.*
*In dusty pink, soft aqua or rose. About $25.*

*Reg. U. S. Pat. Off.

AT YOUR FAVORITE STORE, OR WRITE DORIAN-MACKSOUD CORP., 1 EAST 33RD STREET, NEW YORK 16

*Adapted from a Greek cup at the Metropolitan Museum of Art; by Douris about 470 B.C.*

*INTRODUCING COBOCALF**

*A new addition to your fashion vocabulary—beautifully defined in impeccable*

Coblentz CLASSICS

*at leading stores everywhere*

**Reg. U.S. Pat. Off. Scientifically treated; water repellent; color will not rub off.*

PRAIRIE PET
DUDE
Get along little dogies...
Swing along the trail to anywhere in these lovable little shoes of pet-smooth "dogie" (baby calf fur). Prairie Pet and Dude in Brown or Black, some white-flecked. At Better Stores.
California
COBBLERS
1212 Stanford Avenue,
Los Angeles 21, California

# NEW THE MIRACLE GIRDLE

## WITH THE MAGIC INSET

# NO BONES ABOUT IT!

## STAYS UP WITHOUT STAYS

Here is one of the greatest girdle miracles of the century, an amazing—revolutionary construction that every woman has dreamed of, yet has never enjoyed until now—but at last "Perma-lift"* accomplishes the almost unbelievable.

"Perma-lift" has created a new—thrilling—youthful—lightweight girdle with all the advantages of boning—but With No Bones—all the restraint and control of boning but With No Bones. A "Perma-lift" Girdle won't wrinkle, won't roll over, absolutely banishes the annoying discomfort that boning, even in the lightest garment, has caused you—will withstand countless washings and wear.

No Bones means new comfort—"Perma-lift" Girdles assure you undreamed-of comfort for the life of your garment. Smartly styled, youthful, lightweight "Perma-lift" Girdles, Panties, Foundations—about $5 to $10—at all fine stores. The perfect companion to your "Perma-lift" Brassiere, America's Favorite, with "The Lift that never lets you down."

*"Perma-lift" and "Hickory" are trademarks of A. Stein & Company (Reg. U.S. Pat. Off.)

**REMEMBER—PERMA-LIFT GIRDLES STAY UP WITHOUT STAYS**

# EUROPEAN SAFARI . . . 1946

By Sophie Sturges

A TRIP to Europe today takes the careful planning, the organization, that an African safari required in the old days. It is a question of how, when, where, how much. Certain supplies have to be taken to last you the length of your stay. Others have to be bought for people over there. Calculations that never entered one's mind in the past have to be gone into: How much coffee does one consume in one month? How long does a toothbrush last? How far can a jar of face cream go? A trip to Europe today is the presumptuous decision taken by one individual to overcome, by his own ingenuity, the present problems of American production, and of Europe's temporary lack of transportation.

In view of the mass of rumours and misinformation that circulate at the present time about a trip to Europe, the only thing to do is to go straight to the people in charge. That is what I did and, to my surprise, I found my arrangements considerably easier to make than I thought. After I booked my passage on the *Queen Mary*, I started at once on my innumerable trips to the grocery store, to the drug store, to the notion counter...the inevitable prelude to any European journey today. Tea, coffee, sugar, canned meat and fish, evaporated and powdered milk, bouillon cubes, baby food, et cetera, et cetera, et cetera, at the grocer's. Then, hot water bottles, medicines, needles and thread, leather soles, face creams, powder, lipsticks, nail varnish—all those objects that are so much a part of our daily life that we take them for granted. Once all of these supplies are bought and packed, the remaining things to attend to before departure do not differ much from the pre-war pattern, except of course the financial regulations, about which it is advisable to get official and recent information. (At the time I sailed, no more than fifty U. S. dollars in cash could be brought into France or England, and no more than ten pounds into England, a thousand francs into France.)

Embarkation time for my trip was set for 10 P. M. Of course departures today haven't the glamour of prewar departures. People departing in evening clothes have disappeared from the scene and orchestras are silent. Still, bagpipers were playing at the pier, adding to the incongruity of certain scenes...for instance, the sight of the mink-coated lady emerging from a luxurious limousine, bringing along as her personal baggage four khaki foot-lockers. Vuitton bags would have seemed more appropriate, but in Europe today, luggage is heavily knocked about. Barrels, too, are used by many people for shipping the heaviest goods. They hold so much and are so strong.

The anomalous state of affairs

*(Continued on page 304)*

TRANSLUCID Cream-Tone is the amazing new cream make-up base by HOUBIGANT that blends right in with your skin tone, and gives you a dewy-fresh look... all day! It hides tiny blemishes discreetly, yet won't cake or dry the skin. A sheer make-up base for sheer beauty.

$1.00 plus tax

captivating cap sleeve by

Lady Duff

Lovely to look at, lovelier to wear is this original Lady Duff gown with its shirred cap sleeves and accentuated midriff in exquisite Alencon-type lace. It ties demurely in back and is done in fine **BUR-MIL* rayon crepe.**

Tearose, Blue, Oyster, sizes 32 to 38. About $8.95

MADE OF BUR-MIL QUALITY RAYON FABRIC

**De Garcy Inc.** 38 East 32nd St., New York 18, N. Y.

*REG. U. S. PAT. OFF.

# When a slip becomes a social error

## ...switch to *Mary Barron*

**An unpedigreed slip-up!** Blue ribbon for the dog but nothing but embarrassment for the girl whose ordinary slip rode up before hundreds of pairs of amused eyes...

She should have worn a slip with a name and honorable pedigree—a Mary Barron—which would never ride up, strain down on the straps nor twist around the hips. The "Biastrait" design, not gadgets or inserts, is responsible for the perfect behavior of Mary Barron Slips.

Lace-trimmed or tailored styles.

*This advertisement is based on the actual embarrassing episode of Mrs. J. C. Moyer, Allentown, Pa., to whom we have sent a check for $50.*

WIN $50.00 *for your most embarrassing slip moment, if we use it in our advertising. Send to Mary Barron, c/o The Davidson Bros. Corp., 180 Madison Ave., New York 16, N.Y. (Expires December 31, 1946)*

CASINO CLASSICS

Swaggering pirate sleeves . . . gold-swirled buttons like pieces of eight! Fabulous treasure blouse of rayon crepe. Sizes 12 to 18 in Bounty Gold, Bandana Red, Sea Blue, Tar Black, Buccaneer Brown, Foam White. About $11.00 at better stores everywhere or write to Casino Classics, Inc., 526 Seventh Avenue, New York 18, N. Y.

Sunnycrest ORIGINAL

Piquant, pungent condiments to add zest to your Fall and Winter Fashion menu. Exceptional smartness evolved through masterful designing and artful use of woolens and other textiles. Cunningly devised models in Scotch plaids and a veritable rainbow of plain colors . . . self, contrasting or plastic trimmed. Bags to match.

*At leading shops everywhere.*

THE JOS. LAZARUS CO.

Cincinnati 2, Ohio



# EUROPEAN SAFARI . . . 1946

(Continued from page 301)

was well reflected by the appearance of the *Queen Mary* which, at the time of my voyage, had the shape of a luxury liner and the colour of a battleship. Dedicated to civilian travel, she was still under military jurisdiction. She carried brides, babies, businessmen, and even tourists, yet she was guarded by M.P.'s, who stood on duty scattered throughout the boat. Her numerous shop-windows were empty and closed during my trip, yet passengers queued up at the canteen to buy articles that were difficult to find ashore.

We were about a thousand passengers on board, mostly civilians, but the loud-speaker was to be heard throughout the day: "Attention, please. Attention, please. All Navy personnel report to duty at once," or similar announcements. A delegation of Mexican officers were going to London for the Victory Parade, and they held their own drills. Military and civilian patterns of life were followed within the same limited space that a ship can provide, yet they didn't seem to interfere with each other. Men and women wearing sport flannels passed by, on their way to play deck tennis, signs that read "U. S. Army Headquarters," or "Canadian Orderly Room," or "Out of bounds to all ranks."

The *Queen Mary* as she is today is a combined demonstration of conditions of war and conditions of peace; an example of transition problems.

Although we had been requested before sailing to sign a paper declaring that we were well aware of the present conditions and would not complain should we find things not up to our expectation, the "hardships" imposed were not heavy. There were none of the so-called amenities of an ocean crossing, such as music during meals, organized tournaments, dancing, or gala dinners. No evening clothes were worn, and, of course, the ship was dry. (It seemed to me, though, that against this last emergency, people had taken excellent precautions.)

As for the cabins, they were very comfortable. Mine had eight beds in it, and we were only two occupying it. The *Ocean Bulletin* was printed and distributed regularly each day.

The ship docked at Southampton...the usual bustle, a little congestion of the luggage at the customs at first, but order was quickly restored. There were many, many porters; everything was organized and well organized. The boat train was there, waiting for us, welcoming us to Europe, symbolizing Europe's effort to be "normal again."

But better than anything I can say to describe the situation today was a remark of my London taxi-driver's. "War conditions," he was explaining. "But this is peace," I interrupted. "Madam," said he, sententiously, "this is semi-peace."

The 'IT' Bra from $1.75 at better stores

poise goes with figure freshness

Always TRE-ZUR lovely underwear

TRE-ZUR BRASSIERE COMPANY • 407 EAST PICO BLVD. • LOS ANGELES 15, CAL.

# The Story of this Perfume is a Romantic one

*It tells how a lover of beautiful things found in an old French chateau a long-forgotten formula for a perfume. • How he traced it back to a famous beauty . . . how (as much in amused curiosity as anything) he had the formula compounded for limited distribution among his friends . . . how it became one of those rare scents sought out by the knowing, though retaining its exclusiveness. • We call it Diamant Bleu, and it comes in a hand-finished bottle of purest crystal, imported from France especially for us. • Test it . . . and you will discover a scent at once subtle and gently insistent. • Wear it . . . and you will find it lasting in high degree, a lovely fragrance that enhances, rather than intrudes upon, the loveliness of the wearer. • Like all Gloria Vanderbilt products, it is provided particularly for the well-dressed, well-groomed woman who seeks excellence in all things. • The better shops and stores will have it . . . along with our own custom-compounded creams, powders, lipstick and other aids to charm.*

Gloria Vanderbilt

Copyright 1946, Gloria Vanderbilt Corp., New York

HIGHER THAN HIGH

THE STRATOSPHERE LAST BY

# Toni Drake

Move over, Venus . . . powder your nose, moon-lady! Toni Drake's "Stratosphere" pump sends me 'way above the clouds.

How high can I go? As far as that rocketing heel and zooming vamp can soar!

MELORI SHOE CORP., Boston, Mass.

Cue to early fall . . . a new silhouette
in "encore" rayon faille crepe —

*A Rosewood Fabric* *

*Reg. U.S. Pat. Off.

Arthur Weiss
ORIGINAL
CHICAGO, ILLINOIS

Nina
GERANIUM
CREAM

*Yours...*

*for all the beauty your skin longs for...*

In this single fragrant, semi-liquid preparation, Nina's long famed genius has created remarkable benefits for your fall and winter complexion. To give faded, dry skin a new clear, fine-textured look — an exquisite, velvety touch — use Nina's Geranium Odeur Cream nightly. Also a marvelous make-up foundation with lipstick, rouge, powder in Nina's talk-of-the-season matched make-up shade, *Pirouette*. At your smart store in cosmetic department or beauty salon. 6.50, 3.50, 1.50 plus tax

*Do write Nina Hestor about your beauty problems -*

*Produits Nina, Inc., Maison Francaise, 610 Fifth Avenue, New York 20*




# LONDON COLLECTIONS

The most recent London Designers' Collections for Export (to speak formally) are as full of English tradition as Magdalen tower...the traditions of careful workmanship, of perfect unobtrusive detail; of tweeds and enchanting evening dresses; of clothes designed for beautifully boned, long-legged Englishwomen, for their pretty heads and shoulders. The designers have capitalized on the traditional and have made a particular point of the straight suits, the swinging coats, the lovely, out-of-Romney ball dresses that are part of the English symbol.

Suits are most often narrow-skirted. Digby Morton shows very slender skirts with long-peplumed, or cutaway, or Regency jackets. Hardy Amies adds a forward-padded hipline. Victor Stiebel's skirts are curved with gores, his jackets dipped and swallow-tailed, or made with the sloping shoulder of the thirties. Molyneux's silhouette stays the well-known straight and narrow. Bianca Mosca's skirts make an exception...full, with belts shaped to the waist to make them look fuller. Bold swinging coats are in the majority—often large-checked, with full-as-cape backs. Peter Russell, on the other hand, designs fitted coats with huge sleeves, to wear over suits.

Dresses for afternoon-and-on are soft and pretty—based on lean, little-waisted skirts. Variations: Victor Stiebel's dipping hemline...Norman Hartnell's peg-topped hobble skirt...Angele Delanghe's pulled-up, tied-behind over-skirts....Bianca Mosca's wide peplums... and the flared hemlines of Peter Russell and Molyneux.

Evening dresses are either bare-topped, full-skirted; or high-throated, and narrow. The first group is full of extravagantly beautiful fabric and colour—heavy satin, weightless tulle, and lace; cobalt blue, thick purple, orange-red. On the other side: Victor Stiebel's blouse-backed, round-hipped dinner dresses; Hardy Amies' strict straight dinner suit.

Seen in most collections: more and more pleats, particularly accordion pleating; and Hardy Amies' geometric forms in pleats...Furs: used generously, as pockets, collars, trimming the ends of Angele Delanghe's bottle-green stole ...English-countryside colours: earth-browns and beiges; light greens, clear blues, and purples growing dark as blackberries; then sharp colours focused with black, often a black blouse with a bright suit...and two new frosted colours: "Winter Lilac" by Peter Russell, and Hardy Amies' "London Rose."

Fabrics, certainly not plentiful, are the finest possible. Bold patterned tweeds are carefully cut and arranged. The wools are flexible as silk, knife-pleated like cotton; tie-texture silks over-printed like damask table napkins.

These materials are for export only. It seems unfair, but it is through the export of their goods that the English are rebuilding their economy.


Play Square!

*it's*

*Collegebred's*

*sure-winner!*

Goal to go? Oh, you can't miss scoring in these high-flying, heavenly Collegebreds. Not when they sling over your heels and pleat their smooth calf or bucko so softly, please.

E. P. REED & CO., ROCHESTER 3, N. Y

at **BERRY-BURK** *in Richmond* • at **MUSE'S** *in Atlanta* • at **B. R. BAKER** *in Cleveland*

Bien Jolie creates the world's finest corsetry for the extremely fashion-minded.

to be remembered always

Lenel's
TRIFLING

DUSTING POWDER
1.50

SOAP (3 CAKES)
1.50

GIFT PACKAGES
5.00 UP

"and like the
deep hush of night
charged with expectancy"

COLOGNE, 2.50 PERFUME, 3.75 TO 18.75 SACHET, 1.50

LENEL PERFUMES • 675 FIFTH AVENUE • NEW YORK

# THE CALIFORNIA AIR

(Continued from page 221)

you have only to land, undress, and submerge....The smallest and most selective of California's flying clubs is the "*Conquistadores del Cielo*," founded nine years ago by a group of aviation executives. Once a year, they fly to a Wyoming ranch, spend a few days fishing, and talking their very special shop.

Now that thirty-five hundred planes are flying in the Los Angeles area, the air obviously needs a police force. The county sheriff's "Aero Detail" cruise in a plane given them by the movie star, Robert Taylor, when he went off to the wars. They investigate crashes, watch for violations of the Air Navigation Act. Recently the Aero Detail ran into an impasse. A plane crash-landed, and got wedged in a tree so securely that it couldn't come out unless the tree came too. The owners of the tree took a dim view of that operation, so at this writing the tree is still firmly grounded, and the plane is still slightly air-borne.

Commercial jobs for pilots are not limited to the commercial airlines. A pilot may crop-dust from the air, inspect oil-lines, hunt insect pests. Both men and women pilots get jobs as instructors, and flying freight. One California woman makes a highly profitable thing of an air-shopping service in the upper reaches of Alaska.

California's aircraft industry has wiped off most of its war paint, is getting ahead with big peace plans and planes. Sandy-haired Donald Douglas, head of Douglas Aircraft, is making a new commercial transport plane, the DC-6, which will carry fifty-two passengers awake, or twenty-six asleep.... John Northrop, the former engineer who heads Northrop Aircraft, is testing his giant new "Flying Wing"—a bat-shaped plane whose speed, safety, and small appetite for fuel should make it an ideal transport or (God forbid) bomber.

Bob Gross, the blue-eyed Harvard man at the top of the great Lockheed Corporation, is expanding his war record with a new long-range Navy plane; a jet-propelled Army plane; and a top-secret new transport, the two-deck "Constitution," which will carry more than a hundred passengers.

The President of North American Aviation is big J. H. "Dutch" Kindelberger, who never takes a vacation because he likes his work. During the war, North American made the Mitchell Bomber, the "Mustang" fighter. Now, it is the only major aircraft plant in California producing planes for private use. (The new "Navion," a four-seater, is already ordered to the tune of seven and a half million dollars.)....Consolidated-Vultee, headed by British-born Harry Woodhead, made the Liberator B-24s and Catalina PBY flying boats, during the war; is following up with big new transports, the Convair 240 and Voyager 150.

See how TAI'LURE flatters curves! Front view shows high divided bustline, slenderizing midriff, straight-cut skirt that can't ride up. Back view pictures high-cut back (hides your bra!) and bias-back panel for freedom of motion.

*trademark *design patented

MISS SUSAN, INC. • 38 EAST 30 STREET • NEW YORK 16, N. Y.

**at last** the loving care that makes pure zephyr wool truly luxurious, colors softer and the knitting and purling a work of art, all here in this cardigan for you sweater collectors. White, pastels, black. Sizes 34-46. About $23.

*At these and other fine stores:*

MAY COMPANY • MARSHALL FIELD & COMPANY • BLOOMINGDALE'S
Los Angeles Chicago New York

REGINA KNIT SPORTSWEAR CO. • • • CHICAGO

A Harry Langer Original . . .

**about face!** In your new autumn suit it's hard to decide which way to turn . . . your back to show off your bustle . . . or your front to show off those magnificent leg o' mutton sleeves . . . ring-sized waist! 100% Virgin Wool by Winthrop Mills in Shocking with Black dickey, Purple with Lime, Aqua with Brown, and Black with Aqua. Sizes 10-18. Under $25 at fine stores throughout the country.

WINTHROP mills

Gail Robbins

525 Seventh Avenue
New York, N. Y.

he loves me in my TALISMAN . . . it's my lucky charm*

"featuring . . .
The detachable
JABO"

Talisman

. . . A name that means Everything you can ask for in . . .

BLOUSES and SPORTSWEAR

AT MORE AND MORE FINE STORES EVERYDAY . . .

TALISMAN MANUFACTURING COMPANY, INC.
125 West 33rd Street, New York 1, N. Y.



# MR. ARVAD KNUDSEN'S

*Grace note in the dining-room: a Chinoiserie bird-cage is painted green, filled with charming wooden birds, and hung against a wide mirror over the marble buffet.*

"Duck Creek" measures only a scant forty-by-sixty feet, but Mr. Knudsen has given his little house a style out of all proportion to its size. In less sure hands, his museum-piece furniture and bibelots might have had an overpowering effect; he has known how to make them look lovely, uncrowded, fresh, gay.

In the sun-flooded salon, the French sofas and chairs are painted chalk white, and covered with checked grey-and-white brocade. The curtains at the tall windows are of dull white silk, pencilled with thin blue. There are golden touches in the clustered crystal-and-gilt chandelier, the gilt clock and candlesticks, the superb gilt mirror over the white marble mantel. A round French stand holds flowering plants; a French backgammon table is always attractively open; and the small tables shine with Norwegian silver, bowls of roses, enamels from Portugal and China.

In the dining-room, the fine architectural dimensions are scored by classic wooden pilasters, set into the walls. The walls—oyster white—repeat the cool pallor of the naked white marble floor. Beige leather

Three Loves Have I . . . and

it's a Towncliffe

Right from the heart you'll love this three-piece tier ensemble in Towncliffe's own Wedgewood* Worsted by Shamokin. In blue and brown, plum and green combinations.

TOWNCLIFFE

The Suit
The Coat
About $50
Each

At all good stores
or write:

*reg.

Towncliffe INC. 214 W. 39 ST., NEW YORK 18, N. Y.

# CONNECTICUT HOUSE (Continued from page 206)

covers the chairs. Between the green-swathed windows, a great collection of green-and-white Chinese Lowestoft is spaced on open shelves, and the grey marble mantel holds a magnificent Lowestoft clock. Here, the touch is silver: a silver-framed French mirror, silver dishes and candelabra on the marble sideboard, chandelier and appliqués made from ancient silver hunting horns. (The hunting-horn motif is echoed over a door in the entrance hall.) In the upstairs hall, Mr. Knudsen has made his collection of Chinese turquoise the only decoration; has ranged it in oblong wall-vitrines.

Arvad Knudsen, who was born in Norway, headed the Scandinavian Division of the Foreign Economic Administration in Washington during the war. He and J. Lloyd Hyde, a world authority on Lowestoft, are partners in a New York antique firm. Through all his collecting trips to Europe and the Orient, Mr. Knudsen has gathered the treasures that now are installed in easy state at "Duck Creek." In building the house, he was lucky enough to have the help of a local contractor with high understanding, Mr. Mylcreest of Middletown.

*Mr. Knudsen's bedroom—a handsome memoir of collector's trips to China. Brilliant blue and yellow Chinese wallpaper, and a Chippendale bed hung with yellow serge.*

KERTÉSZ

"I look young enough again to wear youthful clothes..."

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# VOGUE SPOTLIGHT

(Continued from page 246)

rights, hope to produce it at the Metropolitan Opera House.

So far, the opera's "Four Sea Interludes" and the "Passacaglia" have been played by the symphony orchestras of some six or seven cities in the United States, and will be played this season in some fifty cities all over the world. Britten's second opera, "The Rape of Lucretia," composed for eight singers and an orchestra of twelve, has had even greater praise by the London reviewers than his "Grimes."

At thirty-two, Britten is a shy, agreeable, thin young man with a certain young rabbity timidity at first appearance, but with the ferocity of a starved cannibal about his convictions. His music for "Grimes" has a kind of wild fecundity, a brilliant mounting tension, an inventive and compelling score for the terrific choruses.

Britten has written all kinds of music—incidental stuff for documentary films and radio dramas and for the Expressionist plays of Auden and Isherwood. He has also written for the high lyric tenor of Peter Pears, "Seven Sonnets of Michelangelo" and "The Holy Sonnets of John Donne." Much of this music he wrote in an old Sussex windmill which he bought to escape from the telephone. There he is now writing a comic opera.

### George Orwell

Although George Orwell is famous in England now—a new fame incidentally—he is comparatively unknown in this country. Back in 1939 he had some reputation among the avant-gardists but no popular following. But with the publication of *Animal Farm* a year ago in England after two years of difficulty in finding any publisher at all, and its subsequent translation into French, German, and even Portuguese, Orwell has become a literary mark. Undoubtedly much of its success came from the fortunate choice of a subject—dictatorship, on Communist lines, at the very moment when the policies and philosophies of Soviet Russia are the worry of the capitalist world. In *Animal Farm*, a lucid satire, pointed as a pin, Orwell takes a group of farmyard animals led into revolution and so to a circle of subjection by some mighty smart pigs. Orwell is a plain speaker, a direct writer whose true brilliance is set off far better in his *Dickens, Dali and Others*, a series of critical essays than in *Animal Farm*.

Nowadays, Orwell lives in a top-floor flat in London, with his twenty-odd-months-old son. The stuff around his rooms—a Burmese sword, a Spanish peasant lamp, the Staffordshire figures, show something of his foreign life, his strong English solidity. Educated at Eton, Orwell has since then had the kind of picaresque life that is so superb in English autobiographies—life as a young officer of the Indian police in Burma, a militia man with a Socialist

*(Continued on page 317)*

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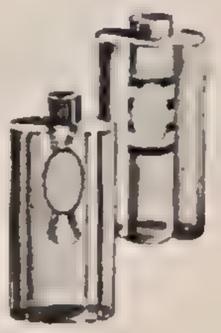

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# VOGUE SPOTLIGHT

(Continued from page 316)

column in the Spanish Civil War (his *Homage to Catalonia* is an account of his impressions) and during World War II, as a war correspondent during the invasion of Germany. Fairly much a leftist, George Orwell is a defender of freedom, even though most of the time he violently disagrees with the people beside whom he is fighting.

### Florine Stettheimer

When Florine Stettheimer died in May, 1944, she had had one one-man show during her lifetime and that was at Knoedler's in 1916 before she did her most interesting work. Now the Museum of Modern Art is giving her a whole posthumous exhibition to herself, with fifty oils and two watercolours. It was not neglect that kept Stettheimers from the walls of galleries; she liked to have her painting around for herself to look at. She did not need the money—she preferred to see on her own walls the pale and lovely fantasies, the brilliant heavy Chinese whites, the whimsical portraits with symbols that she painted of her family and her friends. As Henry McBride wrote of her work: "It violated all the rules—but it worked." Once in her studio, a room which I remember as fantastically and purely white and frilly, a bonbon of a room, a kind of tulle room as light and delicate as Florine Stettheimer herself, she showed me her paintings. The "Portrait" on page 247 is really the essence of the artist; her quality, her family love, her fragile painter's brush, and her light wit.

### Arthur Koestler

Arthur Koestler possesses the kind of penetrating international mind that pokes around in the problems of the times he is living in. With a news sense that many a journalist would prize, Koestler has managed in the last few years to hit the book stores with a novel analyzing in terms of characters the very events that the newspapers are headlining. Just as Palestine is staying on the front pages, Koestler's newest book, *Thieves in the Night* is about to be published—a novel of Jews, Arabs, and British officials. His *Darkness at Noon*, probably the most brilliant novel on the Soviet mind published and certainly Koestler's best, was followed by *Scum of the Earth*, his Spanish war experiences, and then by *Arrival and Departure*, which masterfully combined unhappy Lisbon, refugees, and psychoanalysis.

By far the best of Koestler lies in his historical sense, definitely not in his characterizations. Once a Communist living in Russia, Koestler has never recovered from his own disillusionment, now gnaws away at Communism in practically everything he writes. In the series of essays, *The Yogi and the Commissar*, Koestler no longer gnawing, chawed up the Communist mind. There is violence, bite, a head-slicing humour

*(Continued on page 318)*

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# VOGUE SPOTLIGHT

(Continued from page 317)

to Koestler who gets madder than most writers. He is hardly able to hold his bitterness in reasonable check, especially if there is even the merest scent of Communism in the wind.

### "Les Enfants du Paradis"

This new French movie has the "lovely harmonies" of films far removed from the spate of psychological horrors that Hollywood is frightening itself with now—and which are, in spite of psychiatrists on the staff of the studios, full of psychiatric misinformation. But not "*Les Enfants du Paradis.*" It is old and beautiful with Deburau, the classic figure of the pantomime, again losing his love. One of the great scenes is the last where the lovers lose each other both by life and the confetti-mad crowds. There Deburau struggles frantically to reach his love, driven off in her funeral coach, as he is swept out of his course, drowning in the sea of unheeding merrymakers. Among the movie's chief delights is the incidental music conducted by Charles Münch, who was one of the musical surprises after the liberation of Paris. For the music is the very essence of the magic of this movie. But like Orwell, Stettheimer, Koestler and Britton, "*Les Enfants du Paradis*" is specialists' fare.

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# SUNDAY MORNING BREAKFAST

By Catherine Parramore

HAVING guests for Sunday morning breakfast is a comparatively simple way to entertain. It's one of those easy-going, flexible meals that seems to be a relaxed, and relaxing, interlude.

Since this meal is served later than the usual breakfast, and since it might quite possibly take the place of lunch, it should be rather substantial. Here are some menus that have been used successfully by a friend of mine, whose reputation for excellent Sunday morning breakfasts is very secure.

In the late spring, she serves Sunday morning guests on her terrace; in summer and early autumn she has breakfast on the lawn of her garden. She sets up a long buffet table like the one she uses in the house, and after the guests have served themselves, they take their plates to one of the small tables set up on the lawn.

For these warm-day breakfast parties in the garden, she uses her rubber-covered extension cords to reach the electric outlets in the house. However, if you have not a long enough extension cord, you can use canned heat (Sterno, or something like it), or a chafing-dish, to keep things warm after they are brought from the kitchen piping hot.

Two of her favorite autumn and winter menus are:

Hot Broiled Grapefruit Halves*
with Worcestershire
Kidney Stew with Steamed Rice*
Curried Eggs
Honey Oatmeal Muffins
Coffee

OR

Hot Baked Cinnamon Apples
Broiled Breakfast Sausage
with Banana Fritters*
Chicken Patties*
Cornmeal Muffins
Coffee

### *Grapefruit Halves with Worcestershire

Cut grapefruit in half, removing core and seeds. Salt lightly, and anoint with about one-half tablespoonful of Worcestershire sauce. Preheat broiler for ten minutes. Place grapefruit under flame for about eight to ten minutes. A light glaze will usually result. Serve quite hot. The Worcestershire does something special to the grapefruit, and, once eaten this way, most people can not understand how they ever tolerated it treated with sugar.

### *Kidney Stew

There's no sense in this being called "stew," except that when my grandmother originally concocted the dish she called it that.

Take two beef kidneys (we prefer them to lamb kidneys), and remove the skin from them. Then cut away all tubes, et cetera from the meat of the kidneys. Season with salt and pepper and dredge with flour. (Of course, by now, the kidneys are in nice little "chunks.")

Butter a baking dish generously; place a layer of the kidneys therein, and top with a layer of canned

*(Continued on page 320)*

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# SUNDAY MORNING BREAKFAST

(Continued from page 319)

tomatoes, dot with butter, and repeat until all of the kidneys and tomatoes have gone into the baker. Lastly, being a thrifty soul, I usually rinse out the tomato can with a little hot water, adding this to the dish.

Bake in an oven at about 300° for approximately an hour and a half—or until the kidneys are tender. The moisture in the dish, combined with the flour the kidneys were dredged in, makes a wonderful, thick, luscious gravy. When served over fluffy hot rice, it is really a "special" dish.

### *Honey Oatmeal Muffins

3 cupfuls flour
3 cupfuls oatmeal
1 teaspoonful salt
2 tablespoonfuls baking powder
2 cupfuls milk
2 eggs
2 cupfuls honey
½ cupful melted fat

Combine dry ingredients. Add milk, egg well-beaten, honey, and fat. Mix well. Pour into well-greased muffin tins and bake in oven at 400° for thirty minutes.

### *Banana Fritters

8 bananas
1 tablespoonful lemon juice
3 cupfuls flour
4 teaspoonfuls baking powder
½ teaspoonful salt
1⅓ cupfuls milk
2 eggs
Powdered sugar

Mix and sift flour, baking powder, and salt. Add milk gradually, then well-beaten eggs.

Skin bananas. Scrape to remove the stringy substance between the skin and the fruit. Cut in half lengthwise, and then cut each half in two, crosswise. Sprinkle lightly with powdered sugar and lemon juice. Allow to stand for half an hour. Lift out of lemon juice, dip in batter, and fry in deep, hot fat. Drain well on absorbent paper. Sprinkle with powdered sugar. Serve piping hot.

### *Chicken Patties

To one cupful of cooked, chopped chicken meat, add 1 egg, 1 tablespoonful of heavy cream, salt and pepper, and mix well. Shape into little, flat patties; then combine another egg with enough milk to thin it, dip the patties into the mixture, then into finely-rolled cracker crumbs. Fry quickly in deep, hot fat. Drain well. Garnish with water cress and serve while hot.

Here are summertime menus:

Iced Melon
or
Fresh Figs in Cream
Fried Chicken
Batter Bread*
Chicken Livers en Brochette*
Broiled Half-tomatoes
Hot Wheat Muffins
with Honey-butter
Coffee
Pineapple Sherbet
garnished with Pineapple Spears
and finely-chopped Mint

OR

Fresh Orange Juice
with scoop of Orange Sherbet
(Believe me, these are soul-satisfying on a very hot morning!)
Scrambled Eggs with Anchovy*

*(Continued on page 321)*

*De Rosa Designed*

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# SUNDAY MORNING BREAKFAST

(Continued from page 320)

Broiled Ham and Apple Rings
with Red Gravy
Hominy Grits
Bran Muffins
Coffee

### *Batter Bread

1 egg
½ cupful cold hominy grits (cooked)
1 teaspoonful salt
½ pint corn meal
1 tablespoonful shortening (lard is best)

Mix cold hominy, well-beaten egg, corn meal, and salt with sufficient boiling water to make a batter of a consistency like milk. Into a deep baking pan, place the shortening and heat very hot. Into this, pour the cold batter. When this is done, the melted fat will bubble up around the edges and will make a delicious, crisp crust. Bake in a moderate oven (about 350°) for about forty-five minutes.

### *Chicken Livers en Brochette
### Broiled Half-tomatoes

Cut each liver in four pieces. Alternate each piece of liver with a piece of thinly-sliced bacon on skewers, allowing one or two livers (depending on size) and about five pieces of bacon for each serving. Place skewers upright on rack in dipping pan, and cook in medium-hot oven until done, and bacon is crisp.

For the tomatoes, select them as uniformly in size as possible, allowing one or two halves per person. Wash carefully, and slice through the middle, crosswise. Leave the unpeeled side damp (so that the seasonings will adhere); dust tomato-halves generously with garlic salt (I use Lawry's Seasoned Salt); treat the cut side with Worcestershire; dredge with flour.

In a heavy iron skillet, place a generous piece of butter or margarine, heat, and place the tomatoes, cut side down first. Brown; then very carefully turn over, so that the browned crust is not disturbed. Lower heat and let cook thoroughly. You may find it necessary to add more butter. This butter is not wasted, however, as, when the tomatoes have finished cooking and are served, the remaining browned butter is poured over them. After the heat has been lowered for the slow cooking, I cover the pan to keep in the flavour.

Serve these tomatoes around the chicken livers en brochette. Delicious!

### *Scrambled Eggs with Anchovy

6 eggs
½ teaspoonful salt
4 teaspoonfuls butter
1½ tablespoonfuls anchovy paste
6 tablespoonfuls of cream
Dash of pepper

Beat egg yolks until light and lemon-coloured; add salt, pepper, and cream. Blend well, and then add anchovy paste. Whip egg whites until stiff, but not dry, then gently fold into egg yolks.

In upper part of double boiler, melt butter; add combined egg mixture, and cook over boiling water, stirring cooked portion from bottom and sides. Do not cook too dry. Garnish with parsley sprigs, and serve at once.

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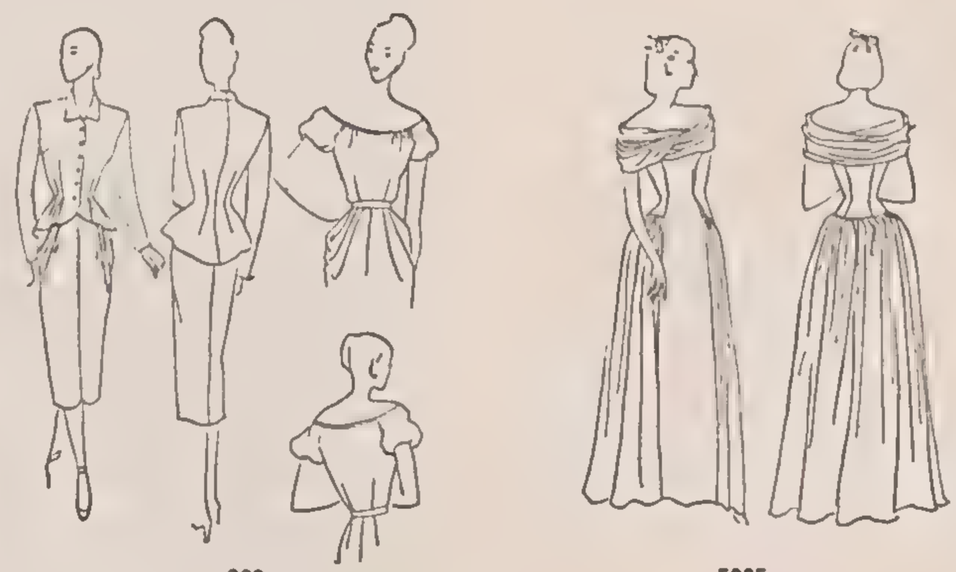
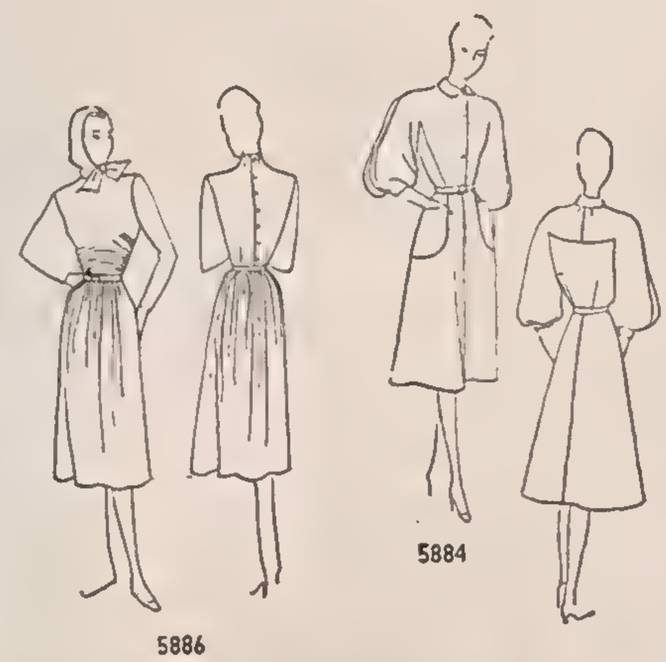
# VOGUE DESIGNS FOR DRESSMAKING




More views of this issue's Designs for a wardrobe. No. 328: dinner suit (cover), top. Sizes 12 to 18 (30 to 36). No. 5885: the ball gown, page 211, sizes 12 to 20 (30 to 38). No. 5886: hooded afternoon dress, page 212, sizes 12 to 20 (30 to 38)..."Easy-to-Make." No. 5884: daytime dress, page 213, sizes 12 to 20 (30 to 38).



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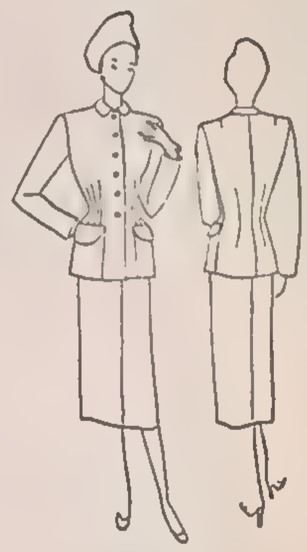
# VOGUE DESIGNS FOR DRESSMAKING

5871

320

DESIGN No. 5871: dip-skirted dinner dress, page 213, sizes 12 to 20 (30 to 38).
No. 320: side-line dress, page 213, sizes 12 to 20 (30 to 38).
No. 5888: fitted dress, page 213, sizes 12 to 20 (30 to 38).
No. 325: padded-hip suit, page 215, sizes 12 to 20 (30 to 38).
No. 5870: the curved suit, page 214, sizes 12 to 20 (30 to 38).

5888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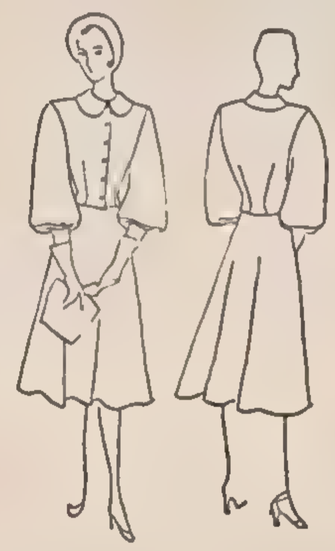
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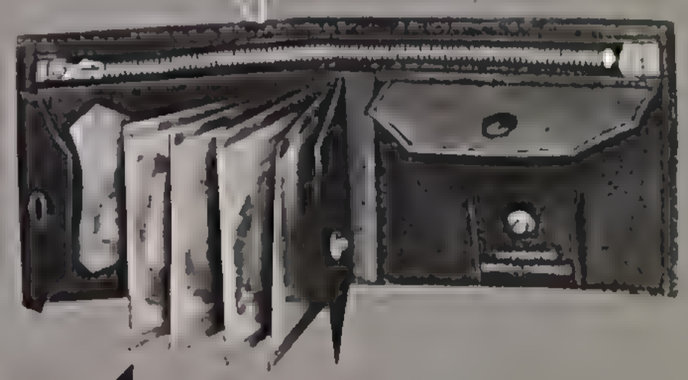

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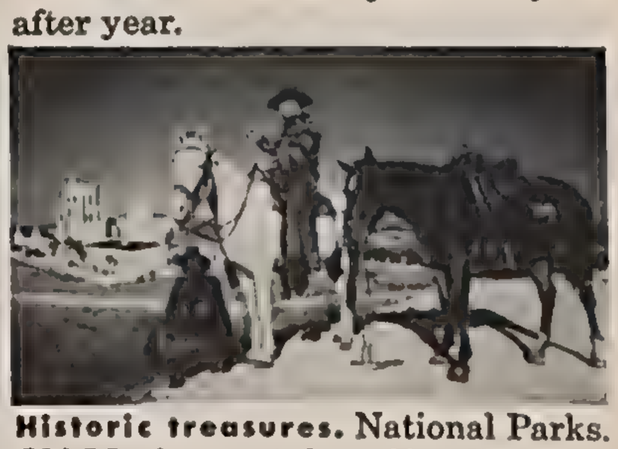

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## ITALY REVIVES

(Continued from page 197)

such colonies on the periphery of Rome. While it is neither better nor worse than the others, it has a special significance. For the group of hovels housing thirty-five hundred people and locally known as "Shanghai" lies in an arid bowl surrounded by grandiose projects started by the Fascists to house the poor, and never finished.

The shells of great hotels with communal kitchens—half-built recreation centres, glaringly white and empty—foundling homes and kindergarten developments—all these forgotten or aborted promises confront the miserable, abject, filthy community called Tormarancio. The facing rows of leantos and open latrines were provided by the Fascists as "temporary" shelter for those thrown out of homes razed for the greater glory of Mussolini's Rome. Some have been there for as long as ten years.

Now fifty thousand from all parts of Italy live in a squalor difficult to conceive. A family of eleven live in one room with three beds. The huts are cauldrons in summer, sieves under winter rain. The Italian Red Cross and Catholic Aid Societies visit places like Tormarancio with means enough to help perhaps five per cent. of the fifty thousand.

In the section of Sta. Maria Trastevere—across the Tiber—the people have turned scavenger, for here is where the scum of the black market live. Here are the scroungers and the chisellers, the cheats and thieves, the prostitutes and pimps; all those who live on others and through others. They belong neither among the workers, nor among the destitute of Tormarancio; they are a class by themselves; the people of "Shanghai" are beaten, but the people of Trastevere fight—and eat.

In the centre of Rome it is not only the white-collar worker who has a rough time; it is the scientist, the teacher—and certainly the artist. The painters of Italy have no advertising agencies buying fine arts to supply pleasant living when collectors are sluggish; the best of them lack money for cigarettes and live in studios whose approaches may be picturesque enough but whose flat overhead skylights draw down a bleaching Roman sun, hardly diffused by the tattered cloth stretched across them.

While the director of one of Rome's great museums is hard put to buy meat more than twice a year, a lady of leisure sits at Doney's on the Via Veneto and ladles whipped cream into the mouths of her two Pekinese, seated on chairs beside her.

Certain aristocrats are apt to say "This is the end of beauty, of art, of civilization" when they speak of the new Italy. They are apparently unaware that the men who gave most beauty to Italy came from the ranks of the people and not from the royal houses. Masaccio and Michelangelo, Donatello and Palestrina had no crests but their own integrity. Italy is a country of talent—a stream which nourished her sons when food was wanting.

Her people are also nourished by the sun. It has given them an extraordi-

(Continued on page 325)

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## ITALIAN WRITERS, ARTISTS

(Continued from page 202)

Cristofanetti, though soberer, belongs to the pixie school. He is responsible for decorative drawings of great fragility and charm. You see his precise and lonely patterns on many walls in Italy, and they are curiously satisfying. Carlo Levi is a good bridge between painters and writers for he had a certain reputation as a painter in Italy until he wrote a book this year that put him in the best-seller class. *Christ Stopped at Eboli* (meaning, actually, that Christ never got as far as Eboli) is the story of his years of political exile in the malarial desert of south Italy and of the hopeless people who live there. The soon-expected American edition of the book will explain its popularity: Levi's description of this forgotten land, this miserable backwater of ignorance, superstition, hate, and resignation, is a masterly piece of documentation.

### Men of Letters

The two who seem to dominate the field of letters in Italy just now are Vittorini and Moravia. Like nearly all European writers, both have been profoundly influenced by Steinbeck and Hemingway. Vittorini, a young man with an illuminated, gentle, ardent face, is perhaps the outstanding authority on American literature, and the staccato over-simplification of his style reflects his absorption in it. Moravia too cuts his prose down to the bone; it is clean, hard, and precise.

The latest books of both men will be published this winter in English and American editions. Vittorini's is concerned with present life in Italy;

*(Continued on page 326)*

## ITALY REVIVES

(Continued from page 324)

nary disposition and a highly resistant physique. The half-naked youths who are repairing the bridges of Italy, repaving the roads, or running over the hot black sands of Ostia, Rome's sea resort, are spectacular in their classical muscular symmetry. The smile comes easily to them, as it does to the hard-worked hotel maid or the small shopkeeper.

To all intents and purposes—and certainly to us—Rome must be one of the few externally happy cities of Europe. The brilliant hot sun lights up an active crowd. The shops are full of beautiful silks, of delicate shoes, of fine ripe tomatoes and bright green zucchini. You can buy everything from nylon stockings to Fiat cars. Every restaurant, from humble *trattoria* to chic "57" has memorable food. The air is filled with the roar of jeeps and the hectic twittering, morning and night, of swallows. The hotels are filled with Allied officers, relaxed and gay, and with the girls they have discovered in Rome. The nights are cool, but not too cool to sit on flower-studded terraces or under the well-groomed pines of the Pincio.

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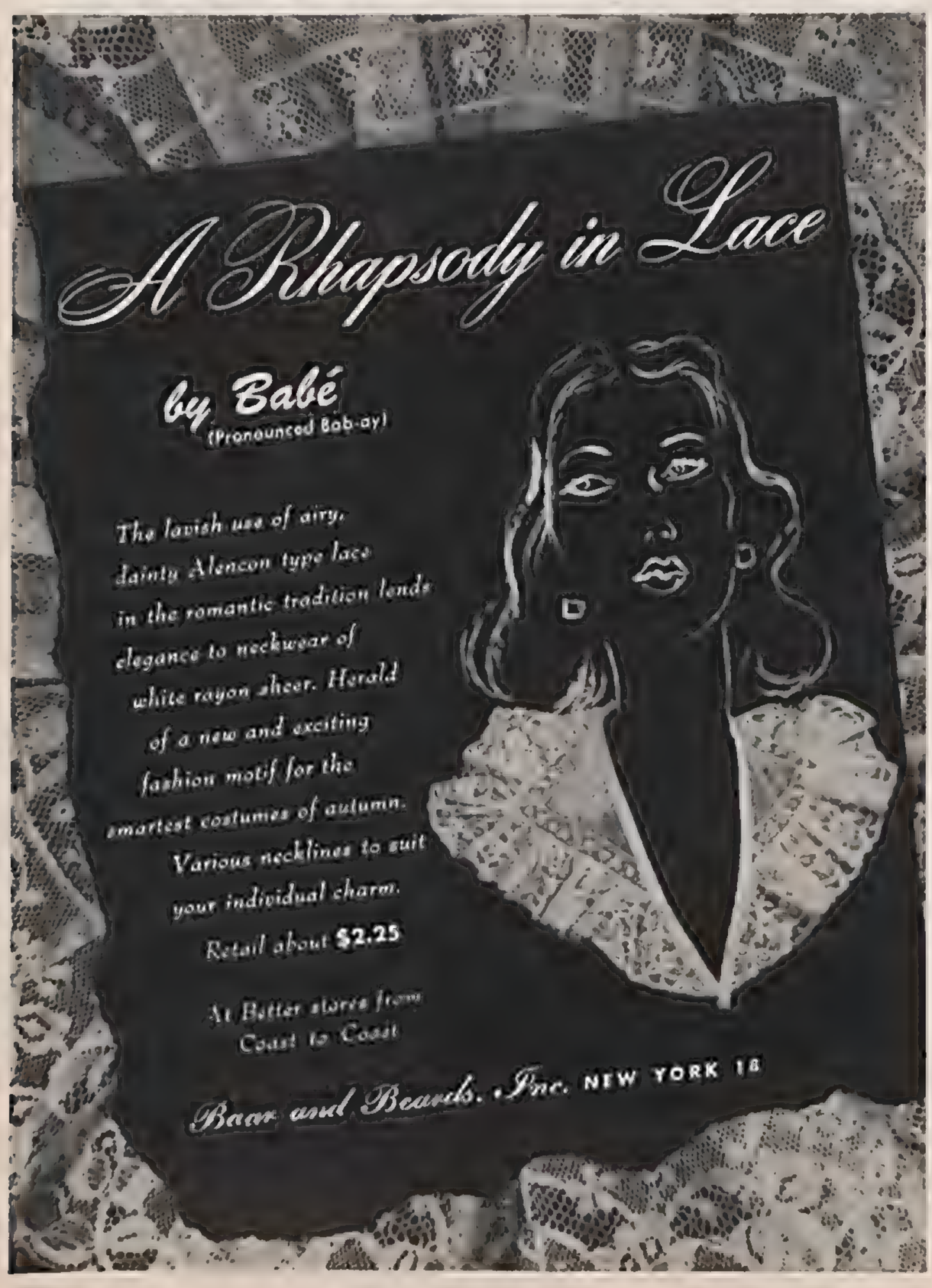



## ITALIAN WRITERS, ARTISTS

(Continued from page 325)

Moravia's called "Agostino"—is an expert study of an adolescent boy and the anguished processes by which he accepts the fact that his mother is, primarily, a woman.

### Italian Movies

The reception accorded "Open City" gave Italian movies a great spur. A new deal, whereby American films will flood the market and make local production virtually impossible, has set them back on their heels. Even so, Italian producers are going ahead in the conviction, often sorely tried, that they have something Hollywood and its money has not: a sense of reality.

The outstanding directors here number about five: Blasetti, Soldati, de Sica, Rossellini ("Open City"), Visconti. Blasetti has just finished an intensely moving and exciting film about nuns and partisans called *Un Giorno nella Vita*—a Day in Life—which is due in America soon. The leading part, that of the Mother Superior of this closed Order, is played by a young actress Elisa Cegani, whose face, bereft of any make-up, has extraordinary sensibility and reserve. Italian directors seem determined to avoid the usual tricks of the trade, and dispense wherever possible with makeup and artificial lighting.

Soldati has just finished Balzac's *Eugénie Grandet*, which is said to be far above the usual literary period reconstruction and is adorned by a fine Italian beauty called Alida Valli. His next labour will be a film version of Sartre's famous "Huit Clos"— three-character play of psychology and fate. Anna Magnani, now famous for her rôle in "Open City" as well as for her great versatility on the legitimate stage here, will play in it. Off stage, Magnani is sultry, sullen, windblown; on stage she can be everything from the epitome of nobility to the peak of ribaldry.

### Film Experimentalists

Three very young people—Luciano Emmer, his wife, Tatiana Grauding, and his friend, Enrico Gras—are responsible for a new experiment and a new technique. The aim is a new understanding of painting. The means is a movie camera with 16 mm. film. The subject is any large famous painting which has great movement and detail. They chose, first Giotto's "Canticles of St. Francis," Pietro della Francesca's "Warriors," then the fantastic "Terrestrial Paradise" of Hieronymous Bosch. They move the camera in a series of closeups slowly over the face of the painting, tracing every leaf and limb and flower with infinite care. To a background of music ranging from Prokofieff to Ravel, Bach to Stravinsky, and with occasional spoken words, the paintings come to extraordinary life and you see in them things you never saw before. In an uncanny way, space has been transformed into time, and a story is told which has not only elements of emotion but even of suspense.

The Bosch picture is perhaps the most extraordinary so far, in that

*(Continued on page 327)*


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## ITALIAN WRITERS, ARTISTS

(Continued from page 326)

it combines Disney with Dali and goes them one better. Mr. Bosch, the first animal-animator and the first surrealist, has made pikers out of the two. Actually these Emmer films should point the way to an entirely fresh study of painting, available to an infinite number of people and quite independent of language.

What all these talented people of Italy want, whether they paint, write, direct, or act, is contact with America—less, actually, for the obvious benefits of a new market and a new audience than for a freshening of spirit. They have an insatiable appetite for American books, American magazines, American ideas; and an equivalent urge to communicate their own.

Nothing but good could come of this interchange. The Italians have been shut in their own world for twenty-four years, with little light and less air. The years of war and now this year of confused embittered peace have left them dazed and unsure. It is only their prodigious native vitality that keeps them going; that and the need to create, in whatever times, at whatever cost.

As for us, we have something to take as well as to give: not only the contribution of new talents but a sense of values in which material gains play second fiddle to spiritual needs. The G.I. deplored the dirt and poverty of Italy. It is up to us to recognize its particular gifts.

## JUNIOR FASHIONS

The clothes shown on pages 242-245 can be found in many shops throughout the country. Listed below are some of the stores which carry them.

BLACK BLOUSE, Page 243

Chicago, Ill. . . Carson Pirie Scott & Co.
Denver, Colo. . Daniels & Fisher Stores Co.
Richmond, Va. . . . . Thalhimers
St. Paul, Minn. . . . . Field-Schlick, Inc.

WHITE BLOUSE, Page 243

Chicago, Ill. . . Carson Pirie Scott & Co.
Cleveland, Ohio . . . . . Halle Bros.
Denver, Colo. . Daniels & Fisher Stores Co.
Richmond, Va. . . . . Thalhimers
St. Louis, Mo. . . . Stix, Baer and Fuller

BLACK EVENING DRESS, Page 244

Boston, Mass. . . . . Jordan Marsh
Hartford, Conn. . . . G. Fox & Co., Inc.
St. Louis, Mo. . . . Stix, Baer and Fuller

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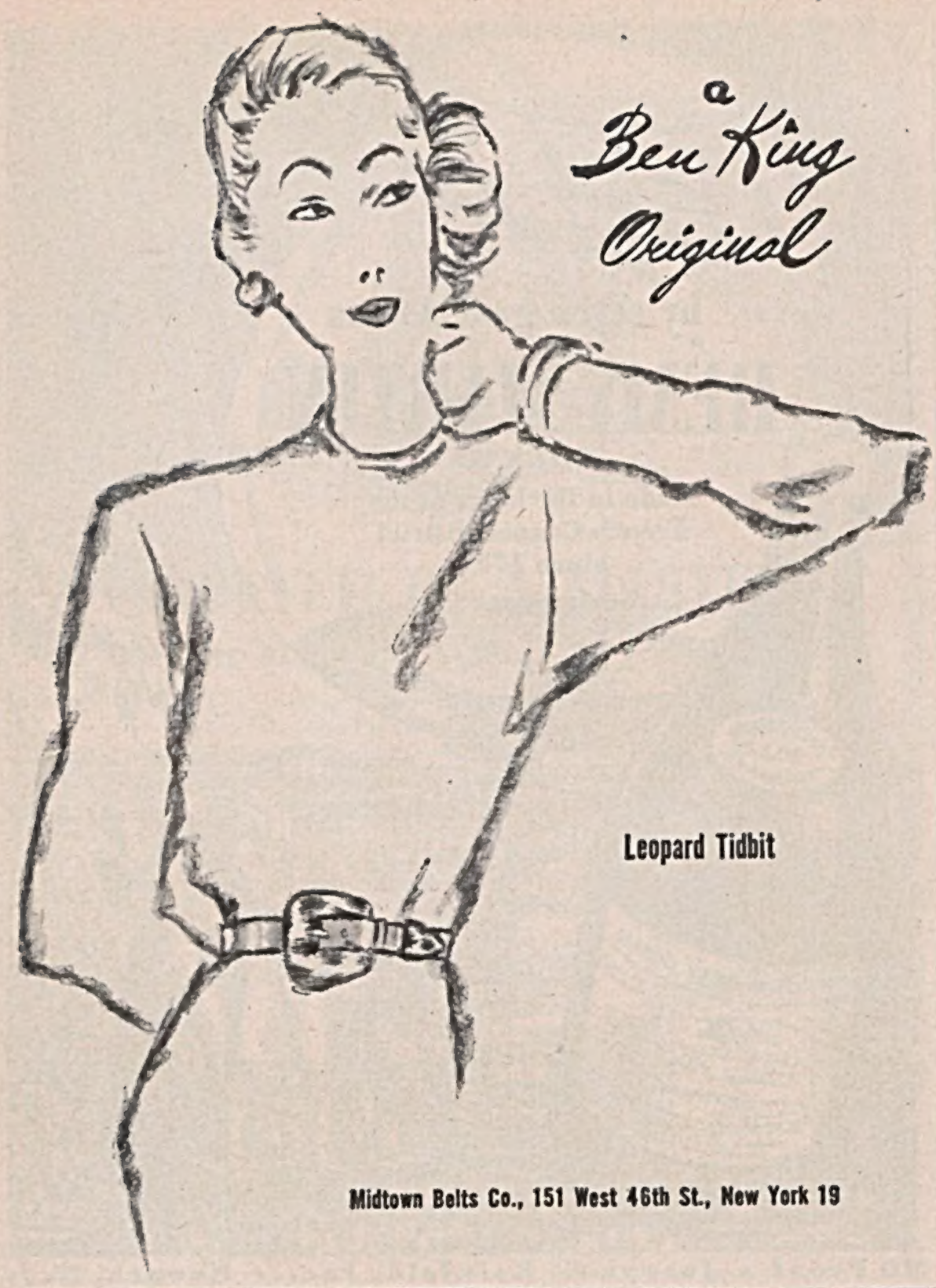



## Second Quiz in
# Vogue's 12th Prix de Paris

**Answer *one* Fashion and *one* Feature question.**

**FASHION:**

**1.** Suggest a lead article for a Christmas issue of Vogue, and outline your idea.

**2.** Discuss in approximately 250 words what you think of the dress-making portfolio in the September 15 issue of Vogue. Suggest another means of presenting Vogue patterns so that they look like fashion pages and yet clearly indicate that they are patterns.

**3.** After studying the "California" pages in September 15 Vogue, suggest layouts for 5 fashion pages in a winter issue of Vogue showing sports clothes against an "activity" setting—write all necessary captions.

**FEATURE:**

**1.** In this new era of reconversion and rejuvenation, many liberal arts colleges are appraising their past achievements and future aims. Discuss briefly your opinions on liberal education and its value.

**2.** In about 500 words give your own critical opinion of some feature in this issue of Vogue, as for instance, Mary Jean Kempner's article "India," on page 238.

**3.** What, in your opinion, is the purpose of a magazine like Vogue; to whom should it try to appeal?

*The answers to this quiz are due November 10th.*

*If you are interested in entering Vogue's College Contest, write immediately to*

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